

Boston Athenæum.

From the income of the bequest of

Samuel Appleton

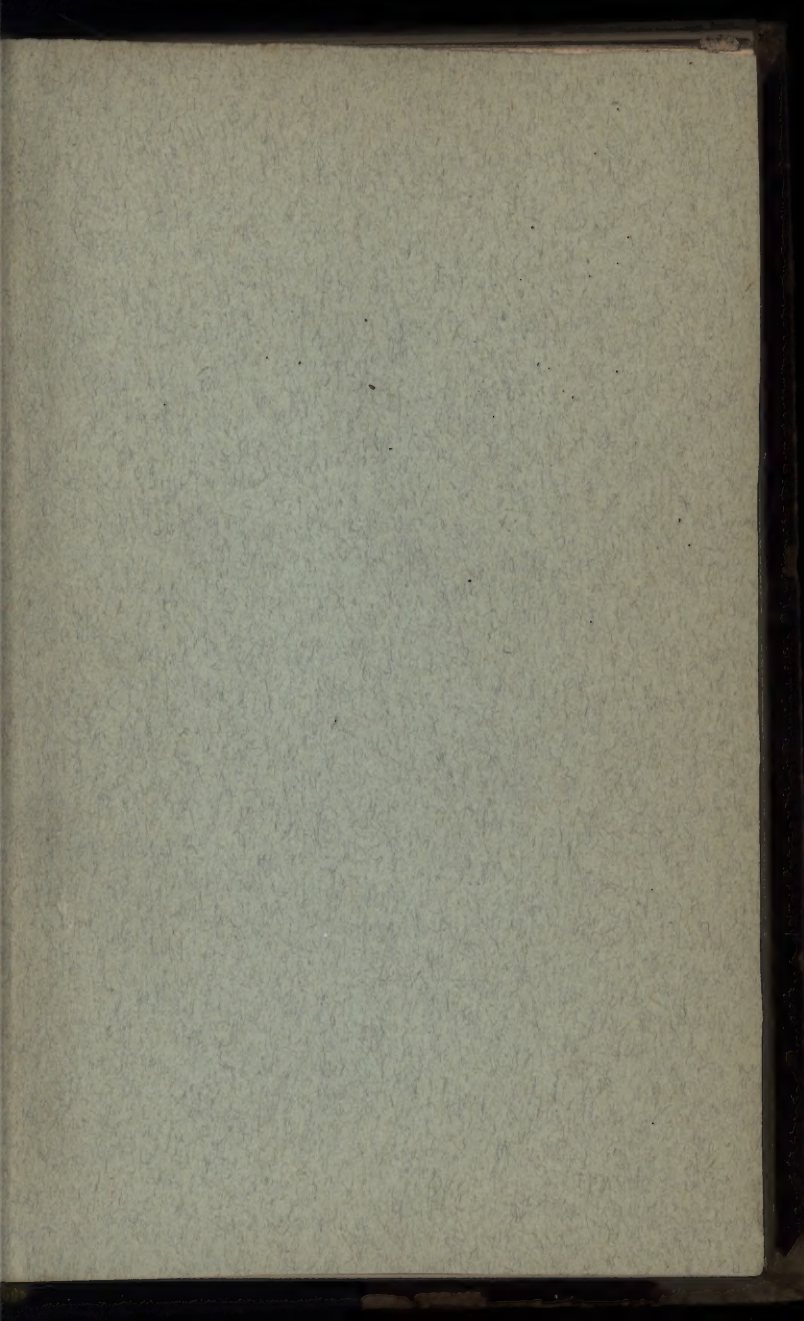
of Boston merchant, born June 22, 1766.

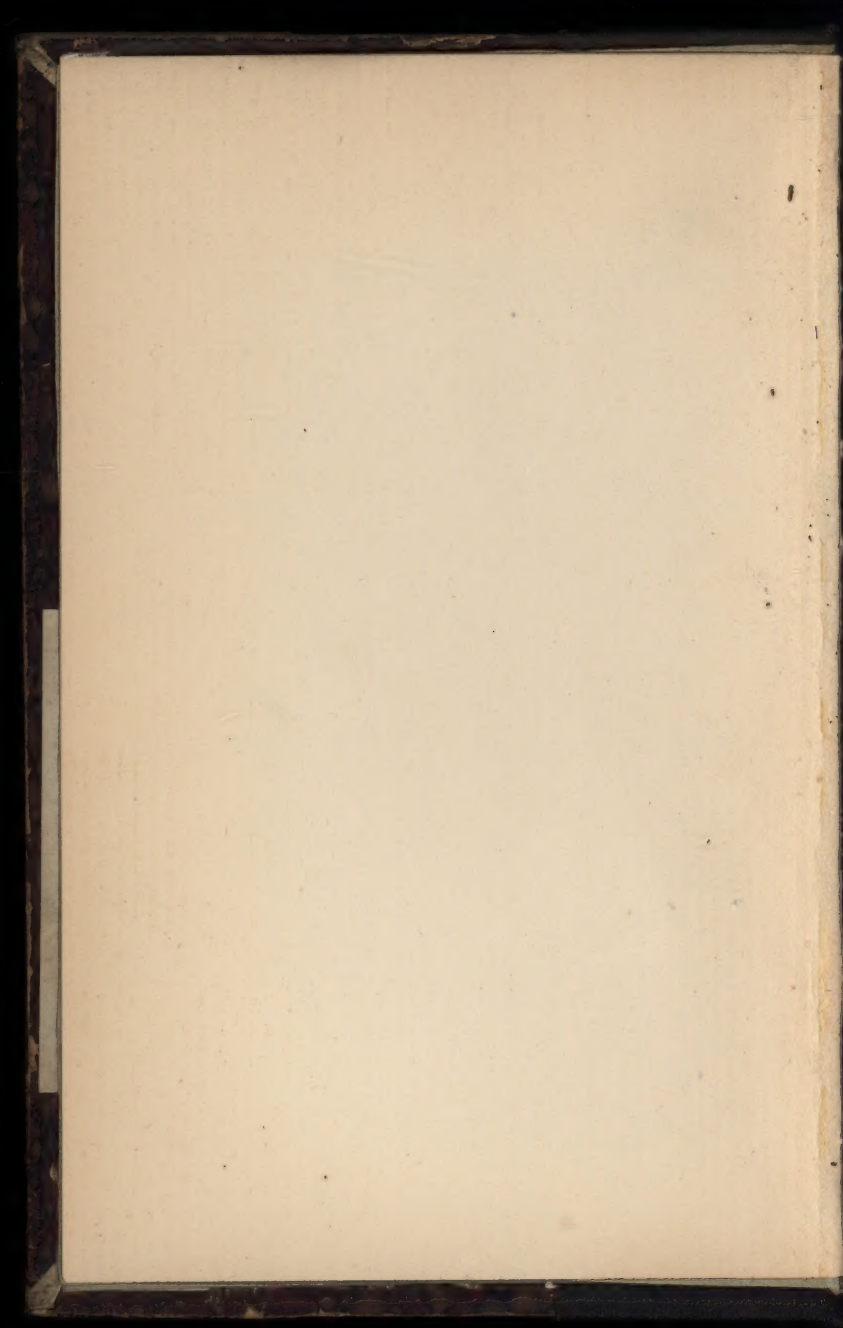
died July 12, 1853.

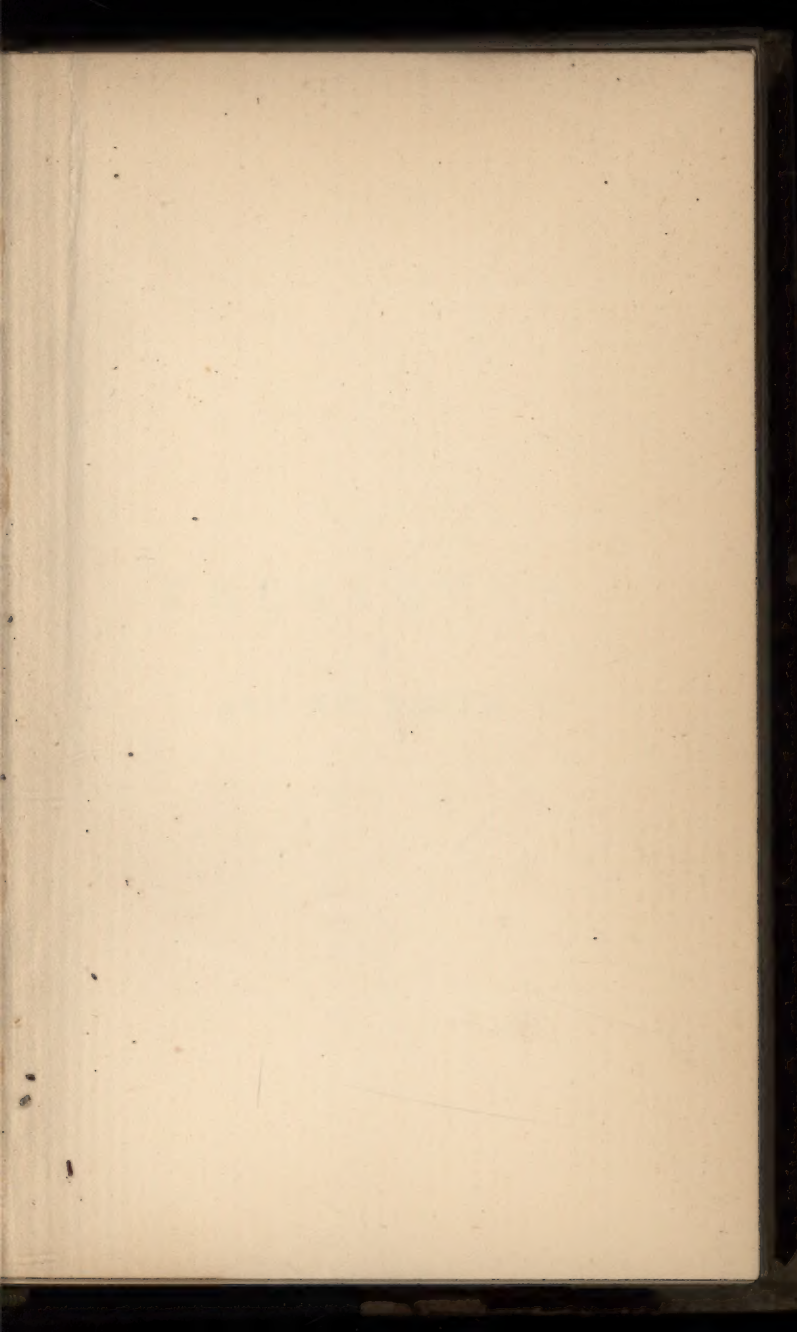
Received April 4, 1857.

EXTRACT FROM THE THIRTEENTH OF THE RULES FOR THE
LIBRARY AND READING ROOM OF THE BOSTON ATHENAEUM

"If any book shall be lost or injured, or if any notes, comments, or other matters shall be written, or in any manner inserted therein, the person to whom it stands charged shall replace it by a new volume, or set, if it belongs to a set."







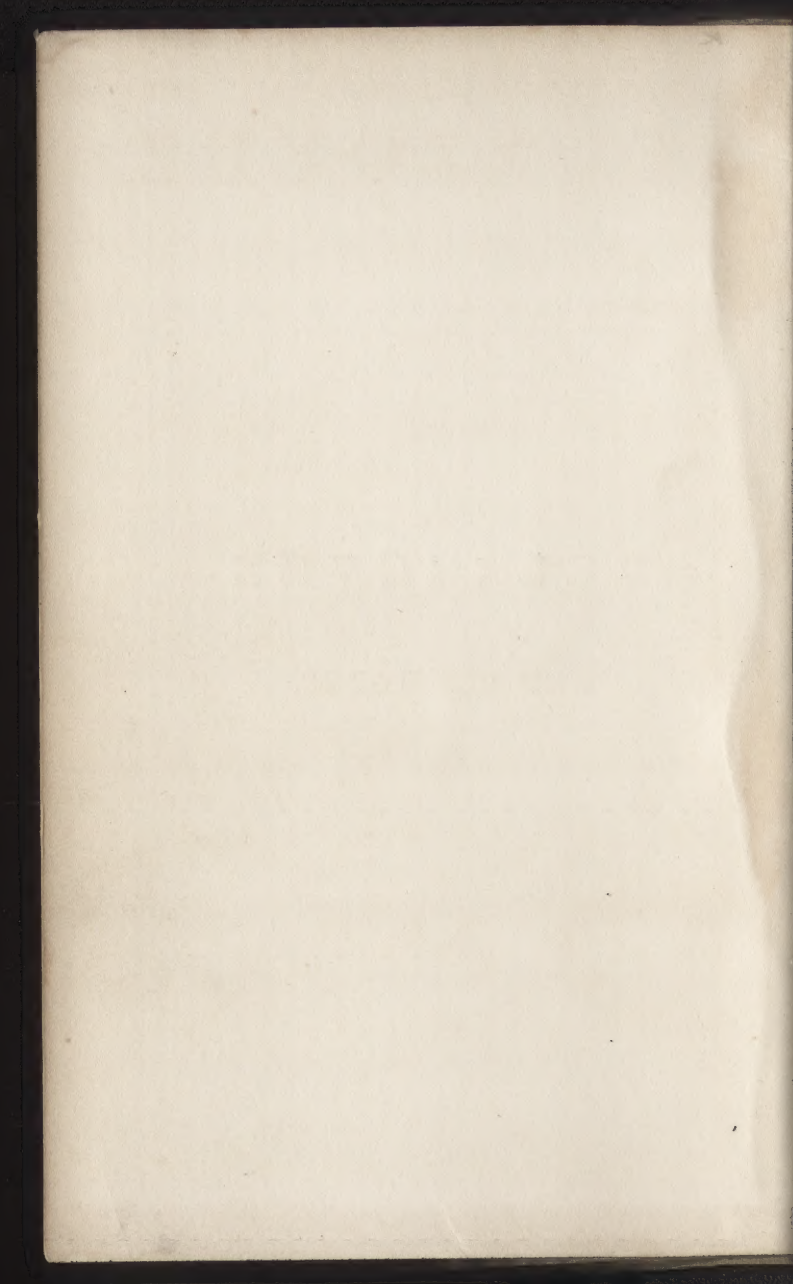
7

2

1

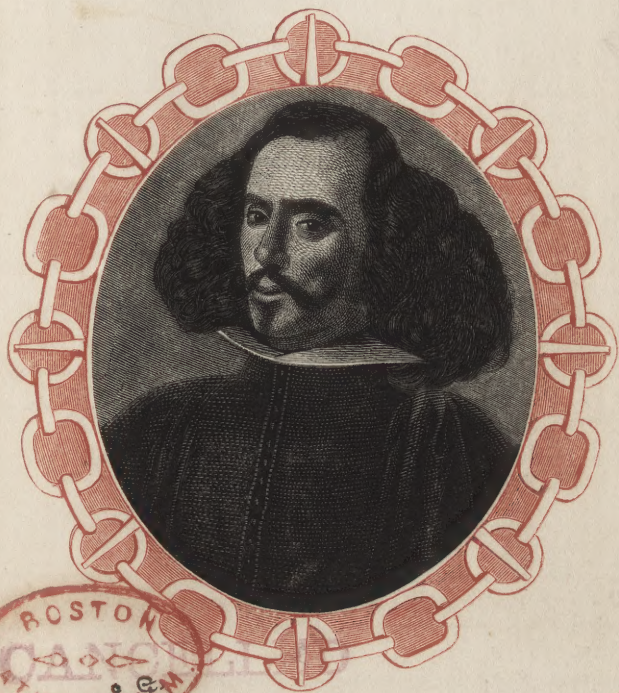
VELAZQUEZ

AND HIS WORKS.



VELAZQUEZ

AND HIS WORKS.



BY

WILLIAM STIRLING.

LONDON:

JOHN W. PARKER AND SON, WEST STRAND.

1855.

12050

A.7
Apr. 4. 1857 29
5544
S

THE GETTY CENTER
LIBRARY



PREFACE.

THE following pages were designed to contain the life of Velazquez, as narrated in the *Annals of the Artists of Spain* (8vo. London, 1848), with such additions as its re-publication in a separate form seemed to require, and as later travel and reading have enabled me to supply. In the execution of this design, however, the work has been nearly re-written. I hope that it may not have been increased in bulk without being also somewhat improved in quality.

The catalogue of prints is founded on a list of those in my own collection, and in the still larger collection of my friend, Mr. Charles

Morse, to whom I am indebted for much kind aid in the compilation. To this list I have added the names of all the prints that I could see, or hear of, elsewhere; and if it be not a complete catalogue, it is at least the first that has yet been attempted of the prints after the great master of Castille.

The only materials for the personal history of Velazquez are to be found in the account of his early life in the work of his father-in-law, Pacheco, printed in 1649; and in the biographies of Spanish Artists, published by Palomino, in 1724, and by Cean Bermudez, in 1800. Except the brief glimpse of him afforded in the verses of Boschini (*see infra*, p. 161), I know of no other source of information. Cumberland, in compiling his *Anecdotes of Painting in Spain* (2 vols. 12mo, London, 1782), appears to have followed Palomino alone; while later writers have generally been contented to take their facts from the laborious and accurate Cean Bermudez. In the preface to my *Annals of the Artists of Spain*, I have so fully discussed the merits of the principal writers, Spanish, English, French, and German,

on the biography of Spanish artists, that I do not think it necessary now to repeat my remarks.

But since the *Annals* appeared, a new biography of Velazquez has been put forth at Paris. It forms two *livraisons* of a work called *Histoire des Peintres de toutes les Écoles*, now in course of manufacture by M. Charles Blanc, under the direction of M. Armengaud, and apparently got up for the sake of the woodcuts, which, although generally taken from well-known engraved subjects, are often admirably executed. Of the notice of Velazquez, extending to sixteen quarto pages, it is sufficient to say that it is still more inexact than the worthless books of MM. Quiliet and Huard, from which it has been compiled. On the first page is a woodcut portrait, which is called the portrait of Velazquez, because baron Taylor was pleased, on his own authority, so to designate a picture which he purchased in Spain for the late king Louis Philippe. An old copy of the well-known portrait in the palace of the *Uffizi* at Florence, which hung in the same room at the Louvre, might have enabled him to avoid or correct the blunder, which M. Blanc also

might have escaped had he taken the trouble to consult the ordinary print portraits of Velazquez. The carelessness which is thus displayed on his first page, follows M. Blanc through his whole work ; and I know few books so little capable of affording either instruction or amusement.

London, Feb. 25, 1855.





CONTENTS.

CHAPTER I.

	PAGE
Painting of slow and late growth in Spain	1
Early painters in Aragon	2
Schools of Andalusia, Castille, and Valencia	2
Louis de Vargas	3
Juan Villegas Marmoleja	3
Pablo de Cespedes	3
Luis Morales	4
Vicente Juan Macip	4
Fernando Gallegos.....	4
Alonso Berruguete.....	5
Domenico Theotocopuli, &c.	6
The Escorial ; and the artists of Philip II.....	6
Alonso Sanchez Coello	6
Juan Fernandez Navarrete, el Mudo.....	6
Devotional character of Spanish art	7
Its causes	7
Classical learning never popular in Spain.....	8
The nobility as patrons of art	9
Mendoza, dukes of Infantado	9

	PAGE
Duke of Alba.....	9
His castle of Alba de Tormes	9
His gardens at La Abadia.....	10
Marquess of Santa Cruz	11
Antonio Perez	11
Duke of Villahermosa	12
Luis de Avila, &c.	12
The Church the great patron of art	12
Wealth and rivalry of the religious bodies	13
The painter a teacher of religion	14, 15
Vicente Macip	16
Nicolas Borrás	17
Nicolas Factor, &c.	17
Artists and works of art protected by the saints	17
The St. Jerome of Guisando.....	18
Gaspar Becerra	18
Macip, and Sanchez Cotán	19
Influence of the Inquisition	20
Its inspectors of art	21
Fr. Juan Interian de Ayala	21
His book.....	22
Velazquez less of a devotional painter than other Spaniards	22

CHAPTER II.

Seville in 1600	23
Its learned men, poets, and painters.....	24
Duke of Alcalá	25
Birth of Velazquez, 1599	25

CONTENTS.

xi

	PAGE
His parents	26
Boyhood	27
Enters the school of Francisco Herrera	27
Removes to that of Francisco Pacheco.....	28
Literary works of Pacheco	32
Velazquez's method of study.....	33, 34
<i>El Aguador de Sevilla</i>	35
Other early works	36
'Adoration of the Shepherds'	37
He imitates Ribera	37
His admiration for Luis Tristan	38
His marriage to Juana Pacheco ...	39
His family picture.....	40
His reading	41
He visits Madrid, 1622	43
Don Juan Fonseca	43
Portrait of Gongora	44

CHAPTER III.

Velazquez's second journey to Madrid, 1623	45
He paints the portrait of Fonseca, and obtains the notice of the king	45
Character of Philip IV.	46, 47
His literary tastes, and literary courtiers	48, 49
His dramatic writings and acting	49
His skill in drawing	50
His love of the fine arts	51
His reception of Rubens	52
He wishes to found an academy at Madrid	53, 54

	PAGE
His architectural works.....	55
The Pantheon of the Escorial	55
His collection of pictures	56
Prices paid for pictures	57, 58
Pictures presented to him	59
His love of sculpture, and collection of marbles, bronzes, and casts	59, 60
His portraits, and his fondness for being painted...	60, 61
His imperturbable gravity.....	61
Proof of it given in the bull-ring.....	63
Superstition by which his demeanour was accounted for	64
Various opinions on his personal appearance	65
Infant Don Carlos	66
Cardinal-infant Don Fernando	66
Queen Isabella de Bourbon	68
Picture of her arrival in Spain.....	68
Gaspar de Guzman, count-duke of Olivares	70
His library ; and his magnificence	71
His patronage of art	72
The court of Philip IV., and its collectors and patrons of art	73
Admiral of Castille	73
Prince of Esquilache.....	73
Marquess of Leganes and count of Monterey.....	73
Don Juan de Espina	74
Duke of Alba, &c.	74
Duke of Alcalà	75
Don Juan Fonseca	75
Don Juan de Juaregui	75
Don Geronimo Fures.....	77
Velazquez taken into the king's service, 6th April, 1623	78

CONTENTS.

xiii

	PAGE
Charles, prince of Wales, at Madrid	78
Effect of his visit on his subsequent tastes	80
His eagerness as a collector	80
Velazquez begins his portrait	82
Note on the picture and pamphlets of Mr. Snare ...	82—85
Velazquez's equestrian portrait of Philip IV.....	85
Its great success	86
Pacheco's honest pride	87
His sonnet to Velazquez	88
Poem by Villanueva in praise of the portrait	89
Velazquez named painter in ordinary to the king, 31st Oct., 1623	90
His portraits of the king and the cardinal-infant, in shooting costume	90
Second equestrian portrait of the king	91
<i>Los Borrachos</i>	92
The sketch of it at Heytesbury-house	94

CHAPTER IV.

Expulsion of the Moriscos by Philip III., proposed by the king as a subject for a pictorial competition...	95, 96
Vincencio Carducho.....	96—98
Eugenio Caxes	98
Angelo Nardi	99
Giov. Batt. Crescenzi.....	100
Fr. Juan Baut. Mayno	100
Velazquez gains the prize	101
His picture described	101
Favours bestowed on him by the King	103

	PAGE
Rubens visits Madrid, 1628	103
His friendship with Velazquez	104
His diplomatic and artistic occupations	104, 105
His opinion of Philip IV.	105
His copies of pictures by Titian, and his various works painted in Spain	106, 107

CHAPTER V.

Velazquez sails for Italy, Aug., 1629	108
Lands at Venice.....	108
State of painting there	109
Velazquez goes to Ferrara.....	110
Thence to Bologna.....	111
And Rome	112
Pope Urban VIII.	113
He offers Velazquez apartments in the Vatican	114
Velazquez studies there.....	114
State of art at Rome.....	114, 115
Velazquez at the Villa-Medici	116
He is attacked by fever.....	117
Is taken into the house of Monterey, the Spanish am- bassador.....	117
The Forge of Vulcan.....	118
Joseph's Coat	119—122
Velazquez at Naples	122
State of art there	122
Velazquez returns to Spain, 1631.....	123

CHAPTER VI.

	PAGE
Reception of Velazquez by the King and Olivares	124
Portraits of the infant Don Balthazar Carlos	125
Tacca employed to make a bronze statue.....	125
Model by Montañes, and portrait by Velazquez sent to assist him	125
Statue placed in the garden of Buenretiro.....	125—127
Velazquez paints equestrian pictures of Philip III. and queen Margaret	127
Equestrian and other portraits of Olivares.....	128—130
Portrait of the duke of Modena	130
The Crucifixion of the nunnery of San Placido	131
Portrait of admiral Pulido Pareja, and anecdote	132—135
Dwarfs of Philip IV.	135—137
Revolt of Portugal and Catalonia.....	137
Velazquez attends the court to Aragon in 1642	137
The gardens of Aranjuez	137—140
Philip IV. at Cuenca, Molina, and Zaragoza	140
Disgrace of Olivares	141
His bastard son Julianillo.....	141
Velazquez's portrait of Julianillo.....	142
His last portrait of Olivares.....	143
Olivares in exile.....	144
Velazquez visits him	145
Velazquez accompanies the king to Aragon in 1643, and 1644	145
Siege of Lerida	146
Death of queen Isabella	146
Her equestrian portrait by Velazquez	147
Portraits of the infant Balthazar Carlos on his pony and on foot.....	147, 148

	PAGE
The Surrender of Breda	148, 149
Unsuccessful portrait of the king	150
Portraits of Quevedo, cardinal Borja, &c.	150, 151

CHAPTER VII.

Velazquez is sent on an artistic mission to Italy in Nov., 1648	152
Lands at Genoa in Feb., 1649.....	153
State of art there	153
Velazquez at Milan, Padua, Venice, and Bologna	154
At Modena	155
At Parma and Florence.....	156
At Naples and Rome.....	157
Pope Innocent X.	157
Velazquez paints his portrait	158
And that of his own servant Pareja.....	159
State of society at Rome	160
Marco Boschini's poetical record of Velazquez's visit and opinions	161, 162
Velazquez is recalled to Madrid in 1651	163

CHAPTER VIII.

Velazquez is appointed <i>Aposentador-mayor</i> to the king	164
The new queen Mariana	165
Christening of the infanta Maria Margarita	166
Royal bull feast.....	167—169

CONTENTS.

xvii

PAGE

Velazquez employed in arranging the royal galleries ...	170
His favour with the king	170
<i>Las Meniñas</i> , 1656.....	171—174
Tradition of the cross of Santiago painted on the breast of Velazquez's portrait by the king	174
Portraits of queen Mariana	175
And the infanta Maria Margaret	176
Velazquez arranges and catalogues the pictures at the Escorial	177, 178
Marechal duke of Grammont at Madrid	178
Velazquez admitted of the order of Santiago	179
Meeting of the courts of Spain and France in 1660 ...	180
The Isle of Pheasants in the Bidasoa.....	180—182
Velazquez sent to prepare the pavilions	182, 183
Their decorations	184
The journey of Philip IV. and the infanta to the frontier.....	185—187
Ceremonies and festivities of her marriage to Louis XIV.	187—192
Philip IV. returns home	192
Burgos, Valladolid, Madrid.....	193, 194

CHAPTER IX.

Report of the death of Velazquez.....	195
His last illness; will, and death	196
His funeral.....	197
His epitaph by Alfaro	198
Death of his wife	199

	PAGE
His personal character	201—204
His portraits	204
Notices of some of his chief works:—	
<i>Las Hilanderas</i>	205
St. Anthony and St. Paul	205—208
Coronation of the Virgin	208
St. Francis Borgia	208—211
The Dead Orlando	211
The Place-hunter	212
Portraits of Alonso Cano, &c.	213
The alcalde Ronquillo, &c.	213
The Boar-hunt.....	214—217
Note on the restorations of the Boar-hunt	217
Landscapes by Velazquez.....	218—220
His variety of power.....	220
His religious pictures	220—222
His Venus	223
Pictures of national dances of Spain	224
Portraits.....	225
Animals	225
Quevedo's verses in praise of Velazquez	226

CHAPTER X.

Works of Velazquez rare out of the royal gallery of Spain	227, 228
Prices for which they have been sold	229
Scholars of Velazquez :—	
Juan de Pareja.....	229—233
Juan Bautista del Mazo Martinez	234—236

CATALOGUE OF PRINTS AFTER WORKS OF
VELAZQUEZ.

	PAGE
Sacred Subjects	239
Historical, Mythological, and fancy compositions and figures	241
Portraits and studies.....	245
Landscapes, Architectural and Hunting pieces	254
Doubtful and spurious prints	255





ERRATUM.



P. 152, line 2 from bottom, *for* 1609, *read* 1649.





VELAZQUEZ AND HIS WORKS.

CHAPTER I.

THE art of painting was late in taking root, and slow in coming to maturity, in the soil of Spain. Many a fine ballad and song, several nervous and picturesque chronicles, a few elegant poems on Italian models, even some attempts at criticism, had proved the strength and polished the fashion of the Castillian tongue—many a noble church and stately abbey, urban palace and feudal castle, had displayed the genius and skill of Castillian architecture, before Spain had produced a painter whose works descended to the times when art and its monuments became subjects for inquiry and speculation. Until the union of the crowns of Aragon and Castille,

and the extinction of the Moorish power, the Spaniard had little temptation or opportunity to cultivate the arts of peace and acquire the refinements of civilization. The early commercial and political relations between Aragon and Italy introduced some taste for painting at Barcelona and Zaragoza, at a time when it was hardly known in other parts of the Iberian peninsula. The names of a few painters, apparently native Spaniards, have been found in the monastic records of the fourteenth century. King John II. of Castille (1407—1454), who loved poetry and music, and the society of his minstrels and men of letters, entertained at his gay court two foreign painters—Dello of Florence, and Rogel of Flanders.

But of the three great schools of Spanish painting, those of Andalusia, Castille, and Valencia, none can be said to have had a definite existence before the middle of the fifteenth century. Juan Sanchez de Castro, the founder of the first, is supposed to have flourished at Seville from 1454 to 1516. Antonio Rincon, who received the cross of Santiago from Isabella the Catholic about 1500, is the reputed father of the school of Castille. Valencia owes its school to two Italians, named Neapoli and Aregio, who

painted for the cathedral in 1506, and who were followed, at a long interval, by one Nicolas Falco.

The artists who issued from these schools in the sixteenth century, and who still deserve to be had in honour and remembrance, are by no means numerous. Although Isabella the Catholic had a Castillian for her court painter, her grandson, the emperor Charles V., who loved art with so much fervour and discernment, is not recorded to have found a Spaniard who could use the pencil in a manner worthy of his employment and patronage. Seville, however, boasted of her Luis de Vargas and Juan Villegas Marmoleja. The first, and by far the best of these artists, studied in the schools of Rome, and painted somewhat in the style of Perino del Vaga. The second seems to have rather affected Flemish models, and his dryer and harder compositions resemble, at a humble distance, those of Hemling. Pablo de Céspedes, a canon of Cordova, and long settled at Rome, enjoyed an artistic reputation which his few existing pictures by no means justify, and deserves remembrance less as a painter than as author of a poem on painting, and some notices of the art, which were the first writings of that kind in Castillian.

Luis Morales, called the Divine Morales, although living at Badajoz, belongs, perhaps, to the number of Andalusian masters. His pictures of the most touching passages of the history of Our Lord and the Virgin, are no less remarkable for their power of expression, and for their deep religious sentiment, than for their vigour of colouring and careful technical excellence.

These merits also belonged, in a very high degree, to Vicente Juan Macip, commonly called Juan de Joanes, the chief painter of Valencia. His vast superiority to any other known Valencian master of earlier date, renders it probable that he studied in Italy. But it would be difficult to mention any Italian painter whose style exercised such an influence on his mind as to be traced in his works. In elevation of character, some of his heads of the Saviour have rarely been equalled, and seldom surpassed. Affecting an antique severity of design, he delighted in rich colouring, in red and bright mulberry tones, and in the gorgeousness of gilded halos and backgrounds.

Castille, during the sixteenth century, was more affluent of considerable painters than either Andalusia or Valencia. By Fernando Gallegos (who flourished about 1550) the rich shrines of

Salamanca were adorned with pictures that would not have been unworthy of the best masters of Bruxelles and Bruges. Archiepiscopal Toledo boasted of her Alonso Berruguete (*circa* 1480—1561), an artist of the highest order, who had studied in the school, or at least had made himself familiar with the works, of Michael Angelo, at Rome. As an architect, he was never excelled in that sumptuous style, called in Spain the plateresque or goldsmith's, and in the rest of Europe, the style of the Renaissance. Some of his façades, still existing at Salamanca, covered with rich and fanciful decoration, with wreaths, birds, grotesque masks, and arabesque tracery, designed with the most graceful ease, and carved in the warm creamy stone with the happiest delicacy and boldness, do not yield in beauty to the finest works of the same period that ever grew beneath French or Italian chisels at Pavia or Fontainebleau. In sculpture he has left some noble works, both in wood and marble; and his pictures, now very rare, although heavy and poor in colouring, have so much grandeur of design that they alone might rescue his name from oblivion. To the cloisters and altars of Toledo, Luis de Carvajal (1534—1613) and Blas de Prado (who died about 1577) contributed

many works elevated in sentiment, and painted with a freedom and boldness of handling hitherto unknown to Castille; and hither Domenico Theotocopuli, called El Greco (who flourished from 1577 to 1625), brought from Venice a splendour of colouring which greatly redeemed the careless drawing and extravagant treatment which too often disfigure his pictures.

In building the Escorial and decorating his other palaces, Philip II. gave an impulse to the progress of art, the sole benefit which counterbalanced the misery and disasters of his reign. Yet the artists whom he collected around him were chiefly foreigners, and not the principal artists of their day. Alonso Sanchez Coello, his court-painter, was, however, a native of the peninsula, and not altogether unworthy of the name given him by the king, of his Portuguese Titian. The portraits of this painter, although hard and timid when compared with those of the great Venetian, are finely coloured, and full of life and individuality. His skill and fame were inherited and upheld by his scholar, Juan Pantoja de la Cruz (1551—1610). Juan Fernandez Navarrete, or El Mudo, as he was called, from his misfortune of being deaf and dumb (1526—1579), was the principal Castillian painter whose

genius was evoked and employed at the Escorial. Many of the saints, which he painted for its chapels, would have been admired at Venice, and in his delineation of female beauty, he displayed a facility and grace such as no native Spaniard had yet attained.

Differing widely from each other in style, the Spanish schools of painting are distinguished by a severe devotional character which is common to all. During the period of their growth and vigour, it was rarely that a Spanish artist employed his pencil on any secular subject except portraiture. Unlike the Italian, he is hardly ever to be found in the fields of profane mythology and history. Zion hill and Silca's brook delight him more than Parnassus or Ida, the Xanthus or the Orontes. In the Golden Legend he found his Iliad, and Odyssey, and Art of Love.

Many causes combined to produce this severity of style. The long struggle with the Saracens not only discouraged, while it lasted, intellectual culture; but, even after it had ended in the overthrow of the crescent, left the Castillian, who gloried in the name of 'old Christian,' strongly prejudiced against everything which had not grown up under the shadow of the cross. That

enthusiasm for classical antiquity, its literature and art, which was first kindled by Petrarch, and soon flamed in all the courts and cloisters of Italy, never communicated itself to the national mind of Spain, or extended beyond the bosoms of a few students in the seats of learning. Even at Alcala and Salamanca, St. Jerome was always more popular than Cicero. In Antonio de Nebrixa, Castille may boast of a scholar, who was worthy of being the contemporary of Valla and Erasmus. But even in cardinal Ximenes, the most munificent patron of learning whom she has ever known, she by no means possessed a Lorenzo or a Leo. To promote and improve the study of theology was the sole end and aim of his literary and scholastic foundations; and for the poetry and philosophy of Greece and Rome he cared no more than he did for that Moorish literature which he consigned to the flames at Granada. His regard for learning, as learning, may be estimated by a remarkable passage in the preface to the Polyglot Bible,—the noblest monument of his munificence, and one of the most beautiful achievements of the press,—where the reader is informed that he will find the Latin version of the blessed Jerome placed between the Septuagint Greek and the original Hebrew

of the Scriptures, like Our Lord crucified between the two thieves.¹

If the church was but slightly tinged with classical tastes, the laity had but little taste of any kind. Out of the church and the royal palaces there was nothing that could be called public patronage of art, until the seventeenth century. A few great families, whose chiefs or scions had held Italian governments or commands, were honourably distinguished from the herd of nobles who cared for nothing beyond horses and armour, hounds and falcons. The house of Mendoza, famous in arms, diplomacy, and letters, possessed at Guadalaxara a library which had been commenced before the invention of printing; and their noble palace there gradually became a museum of art. At Alba de Tormes the duke of Alba, known to fame as the hero of Muhlberg, the scourge of Flanders, and the conqueror of Portugal, likewise displayed his love of the arts of peace. Hither he brought one Tommaso, from Florence, to paint a gallery in fresco; here he formed a collection of pictures and statues: and here his military exploits were

¹ *Biblia Polyglotta* Card. Ximenii, 6 vol. fol. Compluti, 1514, i. p. 3.

afterwards commemorated in fresco, by order of his son, by Granelo and the younger Castello. This castle, cruelly treated by the wretched Spanish architects of the eighteenth century, and the remorseless French invaders of the nineteenth, is now a mere shell, and used by the adjoining town as a quarry; but long after the green hill-top, 'its pleasant seat,' shall be marked only by a mound of ruin, it will stand in imperishable beauty on the fair bank of Tormes—

La ribera verde y deleytosa
Del sacro Tormes dulce y claro rio,¹—

in the sweet verse of the Sydney of Castille. At La Abadia, amongst the hills and chesnut woods of Estremadura, the same duke had a seat, once an abbey of the Templars, where he spent the evening of his stormy life in constructing, on the hanging banks of the Ambroz, gardens long famous in Spain. Here Lope de Vega, who wrote his *Arcadia* at the suggestion of Alba, frequently paced the terraces, an honoured guest of the retired warrior; and he has described in verse the beauties of this now ruined pleasance, the groves and long-drawn alleys, the myrtles shorn

¹ Garcilasso de la Vega: *Egloga ii. Obras* 24°, Madrid: 1817, p. 63.

into a thousand fantastic shapes, the arches and pavilions, and the fountains and statuary wrought by the Florentine Camilani, 'wherein all Ovid stood translated into bronze and marble.'¹ At El Viso, on the Manchegan side of the Sierra Morena, the stout admiral

Gran marques de Santa Cruz, famoso
Bazan, Achilles siempre victorioso,

reared a magnificent palace from designs by Castello of Bergamo, where a variety of classical histories, as well as his own naval exploits against the Turks and the Portuguese, formed the subjects of many good frescoes by Cesare Arbasia and the brothers Perola of Almagro. The famous secretary Antonio Perez, who loved luxury of all kinds, and was a scholar and man of taste, was another personage of the court of Philip II. who emulated the refined splendours of the Orsini and Colonna. His spacious house at Madrid, pulled down after his disgrace, and his suburban villa, were full of choice pictures and marbles, mosaic pavements, cabinets, and rich arras.

¹ *Descripcion del Abadia, jardin del duque de Alba. Obras sueltas*, xxi. tom. 4°. Madrid. 1776—9. Tom. iv. p. 355.

Zaragoza boasted of a Mæcenas in the chief of the half-royal house of Aragon, the duke of Villahermosa, who brought from Italy a scholar of Titian, one Paolo Esquarte, to decorate his halls with portraits of his ancestors and with illustrations of his family history. At Plasencia, the historian Luis de Avila, grand-commander of Alcantara, caused similar works, representing the achievements of his friend and master, the emperor Charles V., to be executed in his wife's noble palace of Mirabel. The castle of the Silvas at Buitrago, the Sandovals at Denia, the Beltrans de la Cueva at Cuellar, and the Pimentels at Benevente, and the town-palaces of the Velascos at Burgos, and the Riberas at Seville, were also rich in adornments and trophies of the chisels and the pencils of Italy.

But these examples, if they are sufficient to prove that the Spanish nobility was not altogether Bæotian, cannot be said to have done much towards the development of the artistic genius of the nation. The more tasteful laymen, then as now, were rather collectors of objects of art than employers of artists. The true patron was unquestionably the supreme and munificent church. Each of her great cathedrals, Toledo, Zaragoza, Salamanca, Segovia, Valencia, Granada,

Seville, each of her great abbeys, not only those in the cities, but those planted in rural vegas and remote sierras, Lupiana, Guadalupe, El Paular, St. Martin de la Cogolla, was a centre and seminary of local art. Architects and sculptors, painters of fresco, canvas, vellum, and glass, goldsmiths, and artists in brass and iron, there found ready hospitality, generous patronage, and constant employment.

In vigorous growth the great cathedral or religious house of the sixteenth and seventeenth century, resembled the allegorical vine of the Psalmist, which sent out her boughs to the sea and her branches to the river. Its hereditary revenues and the tributes of the pious afforded funds, not easily exhausted, for purposes of architecture and decoration; for adding a new chapel or a more spacious sacristy, and storing them with pictures and plate; or for covering the walls of a new cloister with a pictorial biography of St. Dominic or St. Bennet. The rivalry of ecclesiastical corporations and monastic orders, in the 'gay religion, full of pomp and gold,' ensured a liberal expenditure, even among churchmen who were inspired with no honourable zeal to ennoble and beautify the temple of God committed to their keeping. The historians of the

various miraculous images of Our Lady of Atocha,¹ or Guadalupe,² or Sopetran,³ while they enlarge on the sanctity and the wondrous powers of their respective subjects, which ought to 'melt hearts of adamant and move bowels of brass,' dilate with hardly less unction and pride on the splendour of their sacred palaces, and the plate and jewels which blaze around their time-honoured shrines. The wealth of the fraternity or the chapter might therefore be spent with more or less generosity, and more or less taste, but to one artistic purpose or another a considerable portion of it was sure to be devoted. And to their quiet halls no prodigal heir ever brought ruin and desolation, scattering the slowly accumulated treasures of ages, and turning a fair inheritance into husks.

There was hardly a Spanish painter, therefore, who had not passed some portion of his life—many of them passed their whole lives—in convents and cathedrals. The painter was, in truth, not the least popular or important of the servants

¹ G. de Quintana: *Hist. de Na. Seña. de Atocha.* 4°. Madrid: 1637.

² Fr. G. de Talavera: *Hist. de Na. Sa. de Guadalupe.* 4°. Toledo: 1597.

³ Fr. B. de Arce y Fr. A. de Heredia: *Hist. de N. S. de Sopetran.* 4°. Madrid: 1676.

of the church. His business was not merely to decorate and delight—to minister to the lust of the eye, and the pride of life—but to instruct the ignorant, reform the vicious, and guide to the paths of piety and virtue. From him the young and the poor learned much of the little they knew of gospel history, and of the touching stories of the saints whom they were taught from the cradle to adore. The full importance of his functions it is difficult, perhaps, for a Protestant to appreciate. Here the character and ancient habits of our people have rendered it possible, even for the masses to dispense with symbols, to attach themselves warmly to theological dogmas, and to feel enthusiasm about doctrinal abstractions. But to the simple Catholic of Spain these things were, as they still are, unintelligible; and the ideas which came home to him at all were only such as could be embodied in the pictures or carvings of the shrine at which he worshipped. The magnitude of the painter's mission was therefore felt and avowed, both by himself and others. 'The chief end of the works of Christian art,' says the painter Pacheco, 'is to persuade men to piety, and to bring them to God.'¹ 'For the learned and lettered,' says

¹ F. Pacheco: *Arte de la Pintura*, 4°. Sevilla: 1649, p. 143.

another author of the same age, 'written knowledge may suffice ; but for the ignorant, what master is like painting? They may read their duty in a picture, when they cannot search for it in books.'¹ The painter was in truth the best and most popular of preachers ; and the standing homilies with which he clothed the walls of church and cloister, were more universally attractive and acceptable than the sermons in which the Jesuit glozed or the Dominican thundered from the pulpit. He knew and felt the dignity of his task, and frequently applied himself to it with all the zealous fervour of the holiest friar. Like Fra Angelico, Macip (or Joanes, as he is generally called) was wont to prepare himself for a new work by means of prayer, fasting, and the Eucharist. To these preparatives Luis de Vargas added the occasional discipline of the scourge, and he kept by his bedside a coffin in which he would often lie down to meditate on death. Sometimes the pious painter assumed the clerical robe ; sometimes the priest or friar, who loved art, taught himself at leisure hours

¹ Juan de Butron : *Discursos apologeticos en que se defiende la ingenuidad del arte de la Pintura*. 4°. Madrid : 1626. p. 36.

to use the pencil. Indeed, there were few religious houses but had possessed, at one time or other, an inmate of some skill as an artist, who had contributed a picture or a carving to the chapel, or a rich pix or chalice to the sacristy. Fray Nicolas Borrás filled the church and cloisters of the Jeromites at Gandia with a multitude of compositions, some of which would do no discredit to his master, Joanes. Nicolas Factor, a Franciscan of Valencia, was as well known as a painter of merit, as a man of such sanctity of life as to obtain canonization. The fine genius of El Mudo was discovered, and at first directed by a friar of the Jeromite convent at Estrella. Andres de Leon and Julian Fuente del Saz, monks of the Escorial, were noted for the beauty and delicacy of the illuminations with which they adorned the music book of their sumptuous choir. The Carthusians of Granada and Seville, the Paular, and Scala Dei, were proud of the artistic fame of Cotán, Berenguer, and Ferrado. Cespedes, the painter poet, was a canon of Cordova; and Roelas and Cano were prebendaries, the one of Olivares, and the other of Granada.

Dealing with the invisible world, and its divine, angelic, and glorified beings, the artist was,

or believed that he was, an especial object of solicitude to these heavenly personages. The perfection, or the preservation of his works, was not beneath the care of the very highest of them. The legends of the church, the opinion of the clergy, and the traditions of art, were in this matter agreed, and were sometimes confirmed by modern instances. Towards the close of the fourteenth century, certain Jeromite hermits, who had found their way from Italy to the mountains of Avila, and who had made their abode in the caves of Guisando, adorned their rock-hewn chapel with a picture of their patron saint. The dampness of the cavern, whose sides ran down with water all the winter, rotted the frame, but respected the picture, which remained at the end of two hundred years as bright and fresh as if newly painted.¹ The sculptor Gaspar Becerra, had thrice failed in carving an image of the Virgin to the mind of queen Isabella of the Peace, and he had nearly relinquished the task in despair; but, in a vision of the night, the Blessed Mary herself appeared to him, and enjoined him to go to work on a log, then burning

¹ Joseph de Sigença : *Historia de la orden de San Geronimo*. 2 vols. fol. Madrid : 1600. ii. p. 86.

on his hearth, which, by her aid, was eventually fashioned into one of the most famous idols of Madrid, where it wrought many miracles under the name of Our Lady of Solitude. Macip (or Joanes) was less highly favoured; yet his able picture of the Virgin, still adored at Valencia as La Purisima,¹ was painted from minute directions given by the Virgin herself to the Jesuit Martin Alberto. It was a tradition among the Carthusians at Granada, that she had actually honoured the convent with a visit, having appeared in the cell of their pious brother and artist, Sanchez Cotan, and given him a sitting for her picture on which he happened to be engaged.²

Miracles were sometimes wrought by pictures and statues, not only during the lifetime of their authors, but even while the pencil or the chisel was still engaged in creating them. A painter, at work in the dome of the chapel of Our Lady of Nieva, when almost dashed to pieces by a

¹ In the *Annals of the Artists of Spain*, p. 358, I fell into an error in saying that it was not known what had become of this fine work. It is the principal altar piece in the chapel of the Communion in the church of San Juan del Mercado at Valencia.

² Palomino: *Vidas de los pintores y estatuarios eminentes Españoles*. fol. Madrid: 1724. p. 291.

fall through his scaffolding, was immediately restored to life and vigour.¹ Lope de Vega relates of another painter similarly engaged, that his scaffolding gave way, and fell with a sudden crash, but that he himself, having uttered a mental prayer, remained suspended in mid air, upheld by the arm which he had just painted, and which Our Lady put forth from the wall to his relief.² Artists not only enjoyed in purgatory the aid of the saints whom they had most frequently represented; but even in this world these friendly patrons were supposed sometimes to interfere in their behalf, to extricate them from the consequence of mundane peccadilloes, as the heathen deities interfered in the fortunes of a Homeric battle, to aid and protect their favourite heroes.

Besides these causes, which naturally led the Spanish painter to religious subjects, and stamped a religious character on his works, another cause operated to prevent him, even if he were so disposed, from indulging in those libertine fancies which employed the pencils of so many of his brethren in Germany and Italy. The Inquisi-

¹ Villafañe: *Compendio historico de los milagrosos imágenes*. fol. Madrid: 1740. p. 372.

² Lope de Vega: *Obras*, tom. v. p. 66.

tion, which, like death, knocked when it pleased at every door, and would be refused admittance at none, which ruled the printing-press with a rod of iron, and even pried into the recesses of the author's desk, was not slow in finding its way to the studio, and asserting its dominion over art. It put forth a decree forbidding the making, exposing to sale, or possessing immodest pictures, prints, or sculptures, under pain of excommunication, a fine of 1500 ducats, and a year's exile. Inspectors or censors were likewise appointed by the tribunal, in the principal towns, to see that this decree was obeyed, and to report to the Holy Office any transgression of it that might fall within their notice. Pacheco was named to this post at Seville, in 1618, and held it for many years;¹ and Palomino, later in the same century, fulfilled similar functions, which he esteemed an honour, at Madrid.² Both of these writers devote a considerable portion of their treatises on painting to laying down rules for the orthodox representation of sacred subjects. The code of sacro-pictorial law was first, however, promulgated in a separate form in Spain by Fray Juan Interian de Ayala, a monk of the order of Mercy,

¹ Pacheco: *Arte de la Pintura*, p. 471.

² Palomino: *El Museo Pictorico*, p. 94.

and a doctor of Salamanca.¹ His Latin folio is, as may be supposed, a choice specimen of ponderous and prosy trifling. Several pages are devoted to a disquisition on the true shape of the cross of Calvary; the question whether one or two angels sat on the stone rolled away from Our Lord's sepulchre, at the Resurrection, is anxiously debated; and the right of the devil to his prescriptive horns and tail is not admitted until after a rigorous examination of the best authorities.

The only great Spanish painter who did not find habitual employment in the service of the church, and his ordinary themes in the bible and the calendar, was Velazquez, whose life I purpose to relate. Entering the service of Philip IV. at an early age, he executed most of his works for the royal palaces, painting only on rare occasions a devotional picture for a royal oratory or convent. Yet in his treatment of secular subjects, he maintained the serious air which belongs to the Spanish character, and especially distinguishes the Spanish pencil.

¹ *Pictor Christianus eruditus*. fol. Madrid: 1730. Translated by Dr. L. de Duran, *El Pintor Christiano y erudito*. 2 vols. 4°. Madrid: 1782.



CHAPTER II.

AT the close of the sixteenth century, Seville was the richest city within the wide dominions of the Castillian crown. For its ancient Christianity and blessed saints and martyrs, its pleasant situation and climate, its splendid cathedral, palaces, and streets, its illustrious families and universal commerce, its great men and lovely women, it had been called by an early historian,¹ with more truth than is commonly found in filial panegyric, 'the glory of the Spanish realms.' The waning star of the house of Austria had not as yet affected its fortunes. Although the flags of England and the United Provinces had begun to contest with the castles and lions of Spain the sovereignty of the western ocean, large vessels still ascended the Guadalquivir to unload their rich freights beneath the

¹ Alonso Morgado: *Historia de Sevilla*. fol. Sevilla: 1587. p. 159.

golden tower of Cæsar, and wealthy merchants still congregated beneath the grand arcades of Herrera's exchange. In this atmosphere of trade the church was, as usual, the guardian of taste and intellectual culture. In the cathedral, the poet Francisco de Rioja, and the learned Francisco Pacheco the elder, filled canons' stalls; and there the priest antiquary, Rodrigo Caro, historian of Seville and Utrera, might be seen deciphering the ancient inscriptions, or turning over the folios in the fine library bequeathed to the chapter by the son of Columbus. At the Jesuits' college, the erudite Gaspar Zamora, and Martin de Roa, the chronicler and hagiologist of Cordova, Xeres, and Ecija, lectured in the learned halls, or officiated at sumptuous altars, newly enriched with pictures by Roelas and Herrera, and with sculpture by Montañes. The poet Gongora, now at the height of his reputation, being a canon of Cordova, was a frequent visitor at Seville. The house of the painter Francisco Pacheco was the general resort of artists and men of letters, who met there to discuss the news of the day, and the last productions of the studios, or of the presses of Gamarra or Vejerano. The cultivated society of the city also assembled in the halls and gar-

dens of the tasteful duke of Alcala. This nobleman, Fernando de Ribera, head of a house in which munificence and valour were hereditary, was representative of the marquess of Tarifa, whose pilgrimage to the Holy Land had been made famous by the poet Juan de Enzina. He kept his state in a mansion, still known as the house of Pilate, having been built by his pilgrim ancestor, after the plan, it is said, of the house so called at Jerusalem. Here he had amassed a fine collection of pictures and works of art, and filled the porticos towards the garden with antique statues, brought some from Rome and others from the neighbouring ruins of Italica; and he had likewise formed a choice cabinet of coins, and a large library, which included that of Ambrosio Morales, and was especially rich in manuscripts relating to the antiquities of Spain. Himself an amateur painter of some skill, as well as a scholar, a soldier, and a statesman, the duke here employed many of the best Andalusian artists, and reigned the Mæcenas of arts and letters.

Diego Rodriguez de Silva y Velazquez, or, as he is more commonly but incorrectly called, Diego Velazquez de Silva, was born at Seville, in 1599—the same year in which Vandyck saw the

light at Antwerp—and on the 16th of June he was baptised in the parish church of San Pedro. Both his parents were of gentle blood. Juan Rodriguez de Silva, his father, was descended from the great Portuguese house which traced its pedigree up to the kings of Alba Longa; and his mother, Geronima Velazquez, by whose name—according to the frequent usage of Andalusia—her son came to be known,¹ was born of a noble family of Seville. To the poverty of his paternal grandfather, who, inheriting nothing from his illustrious ancestors but an historical name, crossed the Guadiana to seek his fortune at Seville, Spain owes her greatest painter; as she owes one of her most graceful poets to the bright eyes of the Castillian Marfida, who lured Jorge de Montemayor from his native land and language of Portugal.² The father of the artist, being settled at Seville, acquired a decent competence by following the legal profession. He and his wife Geronima bestowed great care on the training of their son Diego; betimes instil-

¹ So the poet Gongora y Argote, in forming his own appellation, gave the name of his mother the precedence. Nic. Antonio; *Bib. Hisp.* tom. ii. p. 29.

² Bouterwek's *Span. and Port. Literature*; translated by Ross. vol. i. p. 217.

ling into his young mind the principles of virtue and 'the milk of the fear of God.'¹ They likewise gave him the best scholastic education that Seville afforded, in the course of which he showed an excellent capacity, and acquired a competent knowledge of languages and philosophy. But, like Nicolas Poussin,² he was still more diligent in drawing on his grammars and copy-books than in using them for their legitimate purpose; and the efforts of his school-boy pencil evincing considerable talent as well as a strong predilection for art, his father was content that he should embrace the profession of a painter.

Francisco Herrera the elder had the honour of becoming the first master of Velazquez. This artist had studied under Luis Fernandez, a painter of traditional reputation, none of whose works are now known to exist, but whose school deserves remembrance as the nursery of those who taught Velazquez, Cano, and Murillo. Herrera was the first who threw off the timid conventional style hitherto in vogue, and adopted

¹ Palomino, tom. iii. p. 479.

² *Memoirs of N. Poussin*, by Maria Graham (afterwards lady Callcott), 8vo. London: 1820, p. 7.

that free and bold manner which soon became characteristic of the painting of Seville. Sketching with burnt sticks, and laying on his colours with brushes of unusual length and volume, he produced works of great vigour and effect, startling by their novelty to those whom Vargas and Villegas had accustomed to elaborate manipulation and delicate finish. His skill and diligence soon gained him fame and employment; and the rough heads and broad and brilliant draperies of his saints were hung in the chapels of St. Bonaventure, the cloisters of St. Francis, and the chambers of the archiepiscopal palace. Scholars flocked to his studio, but they were frequently driven from it by the violence of his temper and the severity of the corporal chastisement with which he enforced his artistic precepts. He was thus often left without either pupil or assistant, and compelled to call in the aid of his maid-servant when orders pressed. Velazquez was amongst those who soon grew weary of his tyranny. Having studied his methods of working, which a kindred genius soon enabled him to understand and acquire, he removed to a more peaceful and orderly school.

His new instructor, Francisco Pacheco, was, as a man and as an artist, the very opposite of

Herrera. Born at Seville in 1571, he belonged to a respectable branch of a noble family, which bears one of the oldest names in the Peninsula, and was early illustrious in arms and letters. His uncle, likewise Francisco Pacheco, was a canon of Seville, and long supreme in its metropolitan church in matters of scholarship and taste, being employed to write all the Latin inscriptions in which the dean and chapter commemorated their magnificence, and to select the groups and bas-reliefs with which Juan d'Arphe adorned the silver custodia, or sacramental shrine, a remarkable monument of the age when goldsmiths were architects who built with the ore of Mexico and Peru. Besides writing Latin verses,¹ highly approved by his contemporaries, the canon edited the *Flos Sanctorum*, illustrated with fine woodcuts, which appeared at Seville in 1580, and he planned, but did not live to complete, an ecclesiastical history of the city of St. Isidore.² From this learned relative it is probable that the

¹ Nic. Antonio: *Bibliotheca Hispana Nova*. 2 tom. fol. Romæ: 1672. i. p. 348.

² Ortiz. de Zuñiga: *Annales de Sevilla*. fol. Madrid: 1677, p. 596. He died in 1599, and is buried in the cathedral in front of the chapel 'de la Antigua.'

younger Pacheco imbibed the love of books and literary society which he displayed during a long and busy life. In painting, he, like Herrera, studied under Luis Fernandez, and he appears to have obeyed the precepts which he there received, long after other artists had discarded them. His first recorded works were banners for the fleet of New Spain, whereon, with crimson damask for canvas, he painted Santiago on his charger, the royal arms, and various appropriate devices, which went forth to the battle and the breeze in 1594. In 1598 he executed a great portion of the paintings in distemper for the great funeral pomp with which the chapter honoured the evil memory of Philip II. Decorative painting having thus engaged his attention, he became noted for his skill in colouring the flesh and drapery of sculpture in wood, and painted many statues for his friends, Nuñez Delgado and Martinez Montañes, and added to their bas-reliefs architectural and landscape backgrounds. By the friars of Mercy he was employed to paint the life of St. Raymond for their noble convent, in 1600; and three years later he adorned a cabinet of the duke of Alcala's house, the *Casa de Pilatos*, with the fall of Dædalus and Icarus. In 1611 he made a jour-

ney to Madrid, the Escorial, and Toledo, where he spent some months in examining the collections of art, and formed friendly relations with El Greco, Carducho, and other leading artists. On his return to Seville his studio became one of the most popular schools of painting in the city. Few artists were more diligent or painstaking. None of his works, he relates, were executed until he had made several sketches of the design, and accurate studies of the heads and more important parts of the figures from living models, and his draperies were always painted from the lay figure. Rafael had early been chosen by him as the object of his imitation. But his efforts in that path cannot be said to have been successful. His drawing is generally correct, and his figures are seldom without grace; but his compositions are cold, spiritless, and common-place. Except a reflected elegance, his pictures have little in common with the works of Rafael but a certain poverty of colour. The 'Last Judgment,' an immense composition, painted for the nuns of St. Isabel in 1612, was esteemed by himself as the greatest effort of his pencil. By other and perhaps better judges, the 'St. Michael overthrowing Satan,' which was hung in the church of St. Albert, was held to be the

most favourable specimen of his powers. Chosen in 1618 a familiar of the Inquisition, he was also appointed by that tribunal inspector of pictures.¹

Amongst his first literary undertakings was a new edition of the poems of his friend and fellow-citizen Fernando de Herrera, to which he contributed an eulogistic sonnet, and a portrait, far less flattering, poorly engraved, from his drawing, by Pedro Perret.² A short essay, in which he discussed the relative merits of painting and sculpture, and awarded the palm to the art which he himself professed; several polemical tracts of portentous dulness, and some epigrams, praised by critics of a later day for their sprightly ease, preceded the work on which his fame chiefly rests: a *Treatise on Painting*, published in 1649, now a book of great rarity, long the manual of the Spanish studios, and still valuable for its minute accounts of the methods of working then practised, and for its occasional notices of contemporary artists.³

Velazquez entered Pacheco's studio with a determination to learn all that was taught there; and Pacheco, on his part, willingly taught

¹ Page 21.

² *Versos de Fernando de Herrera*, 4°. Sevilla: 1619.

³ Page 15.

him all that he himself knew. But the scholar seems speedily to have discovered that he had quitted a practical painter for a man of rules and precepts; and that, if the one knew more about the artistic usages of Cos and Ephesus, Florence and Rome, the other had far more skill in representing on his canvas men and women as they lived and moved at Seville.

He discovered, also, that nature herself is the artist's best teacher, and industry his surest guide to perfection. He very early resolved neither to sketch nor to colour any object without having the thing itself before him. That he might have a model of the human countenance ever at hand, 'he kept,' says Pacheco,¹ 'a peasant lad, as an apprentice, who served him for a study in different actions and postures—sometimes crying, sometimes laughing—till he had grappled with every difficulty of expression; and from him he executed an infinite variety of heads in charcoal and chalk on blue paper, by which he arrived at certainty in taking likenesses.' He thus laid the foundation of the inimitable ease and perfection with which he afterwards painted heads, in which his excel-

¹ *Arte de la Pintura*, p. 101.

lence was admitted even by his detractors, in a precious piece of criticism often in their mouths—that he could paint a head, and nothing else. To this, when it was once repeated to him by Philip IV., he replied, with the noble humility of a great master and the good humour which most effectually turns the edge of sarcasm, that they flattered him, for he knew nobody of whom it could be said that he painted a head thoroughly well.

To acquire facility and brilliancy in colouring, he devoted himself for a while to the study of animals and still life, painting all sorts of objects rich in tones and tints, and simple in configuration, such as pieces of plate, metal and earthen pots and pans, and other domestic utensils, and the birds, fish, and fruits, which the woods and waters around Seville so lavishly supply to its markets. These ‘bodegones’ of his early days are worthy of the best pencils of Flanders, and now are no less rare than excellent. The Museum of Valladolid possesses a fine one, enriched with two figures of life size,¹ keeping watch over a multitude of culinary utensils, and

¹ In the great hall, No. 6; *Compendio Historio de Valladolid*. sm. 8vo. Valladolid 1843, p. 47.

a picturesque heap of melons and those other vegetables for which the chosen people, too mindful of Egypt, murmured in the wilderness of Sinai. At Seville, Don Aniceto Bravo has, or had, a large picture of the same character, but without figures, displaying much more of the manner of the master; and Don Juan de Govantes¹ possesses a small and admirably-painted study of a 'cardo,' cut ready for the table.

The next step of Velazquez, in his progress of self-instruction, was the study of subjects of low life, found in such rich and picturesque variety in the streets and on the waysides of Andalusia, to which he brought a fine sense of humour and discrimination of character. To this epoch is referred his celebrated picture of the 'Water-carrier of Seville,' stolen by king Joseph, in his flight from the palace of Madrid, and taken in his carriage, with a quantity of the Bourbon plate and jewels, at the rout of Vittoria. Presented by king Ferdinand VII. to the great English captain, who placed him on his hereditary throne, it is now one of the Wellington trophies at Apsley house. It is a composition

¹ The collection of this gentleman, in his house, Calle de A. B. C., No. 17, contains many excellent specimens of the Spanish and old German masters.

of three figures ; a sunburnt wayworn seller of water, dressed in a tattered brown jerkin, with his huge earthen jars, and two lads, one of whom receives a sparkling glass of the pure element, whilst his companion quenches his thirst from a pipkin.¹ The execution of the heads and all the details is perfect : and the ragged trader, dispensing a few maravedis' worth of his simple stock, maintains, during the transaction, a grave dignity of deportment highly Spanish and characteristic, and worthy of an emperor pledging a great vassal in Tokay. This excellent work was finely engraved at Madrid, before the war, by Blas Ametler, under the direction of Carmona. Palomino enumerates several other pictures, by Velazquez, of similar familiar subjects, which have either perished or been forgotten. One of these represented two beggars, sitting at a humble board, spread with earthen pots, bread, and oranges ; another, a ragged urchin, with jar in his hand, keeping watch over a chafing-dish,

¹ Cumberland, who saw the picture at Buenretiro (*Anecdotes*, vol. ii. p. 6), with his usual inaccuracy, describes the aguador's tattered garments as 'discovering through its rents naked parts of his body,' and praises 'the precision in muscular anatomy' which it displays. The rents, now at least, discover something less usual with Spanish water-carriers, some clean linen.

on which is a pipkin of smoking broth ; and a third, a boy, seated amongst pots and vegetables, counting some money, whilst his dog, behind, licks his lips at an adjacent dish of fish, in which the canvas was signed with the artist's name.¹

Whilst he was thus rivalling the painters of Holland in accurate studies of common life and manners, and acquiring in the delineation of rags that skill which he was soon to exercise on the purple and fine linen of royalty, an importation into Seville, of pictures by foreign masters, and by Spaniards of the other schools, drew his attention to new models of imitation, and to a new class of subjects. His 'Adoration of the Shepherds,' a large composition of nine figures, once in the collection of the count of Aguila, at Seville, afterwards in the Spanish gallery of the Louvre, and now in our National gallery in London, displays his admiration for the works of Ribera, for it is not only painted in close imitation of that master's style, but is, by an able critic, held to be a mere copy of one of his pictures.² The

¹ Palomino: tom. iii. p. 480.

² *Penny Cyclopædia*, vol. xxvi. p. 189 ; article Velazquez.

execution has much of the power of Spagnoletto ; the models, too, are taken from the vulgar life which that master loved to paint ; and some of them, the kneeling shepherds, for instance, and the old woman behind them, may have been gipsies of Triana. The Virgin, a simple peasant maiden, with little of beauty or dignity, is full of truth and nature ; and the infant in the manger, diffusing the miraculous light of the Divine presence, is painted with admirable delicacy of touch and brilliancy of effect. The votive lambs in the foreground are careful studies from nature. It is a picture of great interest, and the most important of the earlier works of the author.

But of all those painters with whose works Velazquez now became acquainted, it was Luis Tristan of Toledo who produced the most lasting impression on his mind. The favourite scholar of El Greco, Tristan had formed for himself a style in which the sober tones of Castille were blended with the brighter colouring of Venice. Could the individual powers of master and scholar have been united, a new artist, superior to both, would have been given to Spain. But, though a better colourist than El Greco, Tristan was not to be compared with him for originality

of conception or for vigour of execution. His works may have enabled Velazquez to add to his palette, some brilliant tints which he applied to his canvas with a still more skilful and effective pencil. Beyond this, it is difficult to understand what he can have learned from the Toledan. Nevertheless, he always confessed obligations to Tristan, and spoke of him with a warmth of admiration which his existing works do not justify, and scarcely explain.

In spite of his extended knowledge of other masters, Velazquez still remained constant in his preference of the common and the actual to the elevated and ideal, partly from the bent of his taste, and partly because he thought that in that direction there remained greater room for distinction. To those who proposed to him a loftier flight, and suggested Rafael as a nobler model, he used to reply that he would rather be the first of vulgar than the second of refined painters.

After a long and laborious course of study, Velazquez became the son-in-law of his master. 'At the end of five years of education and teaching,' says Pacheco, 'I married him to my daughter, (Doña Juana,) moved thereto by his virtue, honour, and excellent qualities, and the

hopefulness of his great natural genius.¹ The violence of Herrera had driven him from the school of an able master ; perhaps the soft influence of Pacheco's daughter kept him a willing scholar in a studio, inferior in the artistic instruction that it afforded to others which he might have chosen, that of Roelas, for example, or that of Juan de Castillo. As in the case of Ribalta, love may have, in some sort, helped to make him a painter, by spurring his industry, and teaching him the great lesson of self-reliance. Little is known of the woman of his choice, beyond the fact of her marriage. Her portrait, in the queen of Spain's gallery,² painted by her husband, represents her as dark of complexion, with a good profile, but not remarkable for beauty of feature. From the family picture in the Imperial gallery, at Vienna,³ in which they are seen surrounded by their offspring, she appears to have borne him at least six children, four boys and two girls. Of their domestic life, with its joys and sorrows, nothing has been recorded ; but there is no reason to believe that Juana Pacheco proved herself in any respect

¹ Pacheco: *Arte de la Pintura*, p. 101.

² *Catalogo de los cuadros del real Museo de S. M.* 8vo. Madrid: 1845, No. 320.

³ Verzeichniss: *Niederl. Sch. Zim.* vi. No. 47, p. 169.

unworthy of the affections of her father's ablest scholar. For nearly forty years the companion of his brilliant career, she closed his dying eyes, and within a few days was laid beside him in the grave.

If the artistic instructions of Pacheco were of little value to Velazquez, he must at least have benefited by his residence in a house, which was, as regards its society, the best academy of taste which Seville afforded. There he saw and conversed with all that Andalusia could boast, of intellect and refinement; he heard art discussed by the best artists of the province, he listened to the talk of men of science and letters, and drank the new superfine principles of poetry from the lips of their author, Luis de Gongora. His connexion with Pacheco insured him an introduction to the duke of Alcalà, and admission to that nobleman's house, rich in pictures, statues, and books, and the resort of an elegant society, well fitted to give ease and polish to the manners and conversation of the future courtier. Much of his leisure time was devoted to reading; a taste which the well chosen library of Pacheco enabled him to indulge. Books on art and on kindred subjects were especially acceptable to him. For the proportions and anatomy of the

human frame he studied, says Palomino, the writings of Albert Durer and Vesalius; for physiognomy and perspective, those of Giovanni Battista Porta¹ and Daniel Barbaro; he made himself master of Euclid's geometry and Moya's² treatise on arithmetic; and he learned something of architecture from Vitruvius and Vignola; from these various authors, gathering, like a bee, knowledge for his own use and for the advantage of posterity. He likewise read the works of Federigo,³ Alberti Romano,⁴ and Rafael Borghini,⁵ which gave him some acquaintance with the arts, artists, and language of Italy. We know not if he shared in his discursive father-in-law's love of theology; but we are told that he had some taste for poetry, an art akin to his own, working with finer skill

¹ He wrote *De Humana Physiognomia*, Libri vi. fol. Neapoli: 1602.

² Juan Perez de Moya, author of *Fragmentos Mathematicos*. 8vo. Salamanca: 1568. The portion of this work, *De Arithmetica*, was reprinted in 8vo, at Madrid, 1615.

³ Of these the best was *L'Idea de' Pittori, Scultori ed Architetti*, fol. Torino: 1607.

⁴ He wrote *Origini e progressi dell' Accademia del disegno*. 4°. Pavia: 1604.

⁵ Author of the *Riposo della Pittura e della Scultura*; 8vo. Firenze: 1584.

and nobler materials, the painting of the mind.

Having attained the age of twenty-three, and learned all that Seville could teach him of his profession, Velazquez conceived a desire to study the great painters of Castille on their native soil, and to improve his style by examining the treasures of Italian painting accumulated in the royal galleries. He accordingly made a journey in April 1622, attended by a single servant, to Madrid, the scene of his future glory, and, in the opinion of all true Spaniards, as well as in the pompous phrase of Palomino, 'the noble theatre of the greatest talents in the world.'¹ Pacheco, being well known there, had furnished him with various introductions, and he was kindly received by Don Luis and Don Melchor Alcazar, gentlemen of Seville, and especially by another Sevillian, Don Juan Fonseca, a noted amateur and patron of art. The latter courtier, who was usher of the curtain to Philip IV., procured for him admission to all the royal galleries, and used his influence to induce the king to sit to the stranger for his portrait. But Philip had not yet ex-

¹ *Noble teatro de los mayores ingenios del orbe.* Palomino, tom. iii. p. 483.

hausted the new pleasures of reigning, and was too busy to indulge in that sedentary amusement, which afterwards became one of his favourite means of killing time. After some months' study at the Pardo and the Escorial, therefore, Velazquez returned to Seville, carrying with him the portrait of the poet Gongora, painted by desire of Pacheco. This, or another portrait by Velazquez of the same date, is now in the queen of Spain's gallery;¹ it represents the boasted Pindar of Andalusia, as a grave bald-headed priest of middle age, and more likely to be taken for an inquisitor, jealous of all novelty and freedom of thought, than for a fashionable writer of extravagant conceits, and the leader of a new school of poetry.

¹ *Catal.*, No. 527; from this picture the small engraving, by M. S. Carmona, in the *Parnaso Español*, tom. vii. p. 171, and the larger one, by Ametler, in the *Españoles Ilustres*, are probably taken.





CHAPTER III.

VELAZQUEZ having visited Madrid as an unknown student, was soon to be recalled thither a candidate for fame. During the next few months after his departure, Fonseca, now his warm friend, succeeded in interesting Olivares in his behalf, and obtained from that minister a letter commanding the young Sevillian to repair to court, and assigning him an allowance of fifty ducats to defray the expense of the journey. Attended by his slave, Juan Pareja, a mulatto lad, who afterwards became an excellent painter, he lost no time obeying this order, and he was now accompanied to Madrid by Pacheco, who foresaw and wished to share the triumph which awaited his scholar. Their journey took place in the spring, probably in March of 1623. Arriving at the capital, they were lodged in the house of Fonseca, who caused Velazquez to paint his portrait. When finished, it was carried the same evening to the palace, by a son of the count of Peñaranda, chamberlain to the cardinal-infant.

Within an hour it was seen and admired by that prince, the king, and Don Carlos, besides many of the *grandees*, and the fortune of Velazquez was made.

We may now bestow a glance on the monarch into whose service Velazquez was about to enter, and on the court, which was to become the scene of his labours and his triumphs.

Philip IV., at this time in the nineteenth year of his age, had just commenced the third year of a reign which extended over nearly half a century. The history of this reign of forty-four years is the history of misrule at home, oppression, rapacity, and revolt in the distant provinces and colonies, declining commerce, and bloody and disastrous wars closed by the inglorious peace of the Pyrenees. The two Philips, who succeeded Charles V., inheriting the ambitious policy of that monarch, with but a slender portion of his ability, and with none of his good fortune, had, each in turn, wasted the resources and enfeebled the power of the most splendid crown in the world. The fourth Philip found, in the general administration of his vast unwieldy empire, an Augean stable of abuse and corruption, which might have baffled the cleansing skill even of a monarch like Ferdinand, or a

minister like Ximenes. Beyond a feeble attempt, made and relinquished in the first year of his reign, he gave no indications of a desire to accomplish the great task. The energies of his minister, Olivares, though at first turned to this end, were soon diverted by visions of military aggrandizement; and before Haro took^{*} the helm, the huge vessel of state, with its prow in the Atlantic and its stern in the Indian ocean, was already in a foundering condition.¹ Naturally of an indolent temper, the king was not long in making his election between a life of pleasure and a life of noble toil; he reposed supreme confidence in those whose society pleased him; and Olivares, who loved power for its own sake, dexterously turning the weakness of his master to his own account, alternately perplexed him with piles of state papers, and amused him with pretty actresses, until he felt grateful to any hand that would relieve him of the intolerable weight of his hereditary sceptre. While province after province raised the standard of rebellion, and his superb empire was crumbling to dust, the king of the Spains and the Indies acted farces in his private

¹ Voiture: *Œuvres*, 2 tom. 8vo. Paris: 1729: i. p. 271.

theatre, lounged in the studios, sate in solemn state in his balcony at bull-fights, or autos de fé, or retired to his cabinet at the Pardo, to toy with mistresses, or devise improvements on his gardens and galleries.

But though careless and inefficient in the discharge of his kingly functions, Philip IV. was a man of considerable talent, and some intellectual activity. As a patron of literature and art, he was second in knowledge and munificence to no contemporary prince. During his reign, the Castillian stage was at the height of its glory ; no expense was spared in representing the thick-coming pieces of the veteran Lope, or the classical Calderon;¹ and the musical and dramatic entertainments of Buenretiro rivalled in splendour those of the English court, when Ben Jonson and Inigo Jones combined their talents to furnish forth the masques of Whitehall. The denizens of the palace breathed an atmosphere of letters : Luis de Gongora, by his contemporaries called the Pindar,² and by modern critics

¹ The scenery and properties were so well managed, that ladies in the palace-theatre, says Carducho (*Dial.* fol. 153), were sometimes made sea-sick by looking at the stage-sea.

² Pellicer de Salas y Tovar : *Lecciones solemnes a las obras de Don Luis de Gongora, Pindaro Andaluz*, 4°. Madrid: 1630.

the Cowley, of Spain, was one of the king's chaplains ; Velez de Guevara held the post of chamberlain, and the versatile Quevedo, that of royal secretary, until one of his poems aroused the resentment of the implacable Olivares. Bartolomè Argensola was historiographer-royal for Aragon ; Antonio de Solis was a minister of state ; and the cross of Santiago rewarded the literary abilities of Calderon—the Shakespeare of Spain—and the poet Francisco de Roxas. Nor was Philip a mere lover and protector of literature ; he wrote his own fine language in a style of purity and elegance which has seldom been surpassed by any royal or noble author ; and several volumes of his translations from the Italian, and miscellaneous works, are said to exist in manuscript, in the royal library of Madrid.¹ Pellicer de Salas, a contemporary critic, praises him² as one of the best musicians and poets of the day. Descending from the vantage-ground of royalty, and assuming the title of an *Ingenio de esta corte*, he even measured his strength with the wits, in the

¹ Casiano Pellicer: *Tratado Historico sobre la Comedia y el Histrionismo en España* ; 2 partes sm. 8vo. Madrid : 1804, p. 163.

² *Lecciones a las obras de Gongora*—coluñia 696.

crowded field of dramatic composition ;¹ and his tragedy on the story of the English favourite, Essex, still maintains its place in collections of Castillian plays. He likewise often acted, with other *ingenios* of the court, in the popular *comedias de repente*, in which a given plot was wrought out by means of extemporaneous dialogues.

In painting, as in literature, Philip gave evidence of his practical skill. Like his father and grandfather, he had been taught drawing, as a part of his education ; and under the instructions of the good Dominican, Juan Bautista Mayno, he became the best artist of the house of Austria. Butron, who published his *Discourses on Painting* in 1626, bears his testimony to the merit of the young king's numerous pictures and drawings.² One of the latter, a pen and ink sketch of St. John Baptist with a lamb, having been sent to Seville, in 1619, by Olivares, fell into the hands of Pacheco, and became the subject of a eulogistic poem by Juan de Espi-

¹ Under this name he wrote *La Tragedia mas lastimosa, el Conde de Sex*—a comedy, called *Dar la vida por su dama*, and some others.—Ochoa: *Tesoro del Teatro Español*, 5 tomos, 8vo. Paris: 1838 ; tom. v. p. 98.

² J. de Butron: *Discursos Apologeticos*, 4°. Madrid: 1626 ; fol. 102.

nosa,¹ who foretold, in the reign of this royal painter, a new age of gold,—

Para animar la lassitud de Hesperia.

Carducho mentions a more finished production of the royal pencil—an oil-picture of the Virgin—as being kept, in his time, in the jewel-chamber of the palace ;² and Palomino notices two pictures, bearing the signature of Philip IV., and placed by Charles II.³ in the Escorial, probably the two infant St. Johns, seen by Ponz in an oratory near the chamber of the prior.⁴ A landscape with ruins, sketched in a free and spirited style, was the only relic of Philip's skill which reached the inquiring eye of Cean Bermudez.

During his progress through Andalusia, in the spring of 1624, amidst grand hunting parties at country castles, and the pompous festivities of cities, the artist monarch carefully explored the fine churches and convents that lay in his way ;⁵

¹ Pacheco : *Arte de la Pintura*, p. 113.

² Carducho : *Dial.*, fol. 160.

³ Palomino : tom. i. p. 185.

⁴ Ponz : tom. ii. p. 163.

⁵ *Jornada que su Magestad hizo a la Andalusia*, escrita por Don Jacinto de Herrera y Sotomayor. fol. Madrid : 1624.

and whilst residing in the beautiful Alcazar of Seville, he showed no less taste than clemency, in pardoning Herrera the Elder, accused of coining false money, for the sake of his picture of St. Hermengild. At Valencia the painters used to record with pride his remark on the fine pictures by Aregio and Neapoli on the doors of the great silver altar of the cathedral. 'The altar,' said the king, 'is silver, but the doors are gold.'

When Rubens appeared in Spain, as the envoy of the Infanta-archduchess, he was received with far higher honours than would have been bestowed on a mere Burgundian noble, of the purest blood and countless quarterings; and he was afterwards entrusted by the Spanish king with a still more delicate mission to the court of England. The pencil of Velazquez obtained for him, as we shall see, several courtly dignities and emoluments. Even ecclesiastical preferment was sometimes the reward of artistic merit; and the remonstrances of the chapter of Granada to Alonso Cano's appointment as minor canon, on the ground that his learning was insufficient, afforded Philip an occasion, which he did not let slip, of vindicating the dignity of art against the arrogance of the cloth. His reply was like those

of Charles V. and our Henry VIII. to similar complaints.¹ 'Were this painter,' said he, 'a learned man, who knows but that he might be archbishop of Toledo? I can make canons like you at my pleasure, but God alone can make an Alonso Cano.'²

The establishment of an academy of the fine arts at Madrid, was brought by the cortes, early in this reign, under the notice of the king and

¹ The emperor's reply to Titian's detractors was, 'There are many princes, there is but one Titian.' Henry's answer was addressed to an earl, who complained that Holbein had kicked him down stairs for forcing the door of his painting room, and had thereby committed an outrage on his order. 'My lord,' said the king, 'the difference between you two is, that of seven hinds I could make seven earls; but of seven earls I could never make one Holbein.'—Descamps, tom. i. p. 73. The emperor Maximilian I., and Francis I. are said to have administered similar retorts to their nobles, in compliment to Albert Durer and Leonardo da Vinci.—Descamps, tom. i. p. 25. Carducho: *Dialogos*, fol. 21; and a still earlier version of the story is to be found at the council of Constance, where the emperor Sigismund is reported to have rebuked a doctor, upon whom he had conferred a knightly order, for preferring the society of his new compeers to that of his old companions, in these words, 'I can coin a thousand knights in a day, but I could not make one doctor in a thousand years.' Bp. Juxon: *Catalogue of the most readable books in England*, 4°. London: 1658. Epistle dedicatory.

² Palomino, tom. iii. p. 580.

Olivares. So early as 1619, the artists of the capital had petitioned Philip III. for the formation of a society of this kind, on the plan of a scientific academy then existing : but the scheme, from want of support, fell to the ground. Philip IV. and his minister, however, now favoured the design, and sanctioned the appointment of four deputies to meet and frame laws for the new institution.

Mais le chemin est bien long du projet à la chose,¹ and in Spain especially, it is usually travelled by very easy stages. After various preliminary negotiations, the jealousies of certain artists put a stop to all farther proceedings ;² and the plan was laid aside, and not revived until the days of the Bourbons. Philip IV. was, however, sincere in his endeavours to promote the establishment of an Academy ; and the purchase of casts and models for the use of its students, was one of the objects for which he sent Velazquez on his second Italian journey.

Painting and poetry being the favourite arts of Philip IV., he did not leave, like his grand-

¹ Molière : *Tartuffe* : act iii. sc. 1.—A translation of the Spanish proverb, 'Del dicho al hecho, ha gran trecho.'

² Carducho : *Dialogos*, fol. 158.

father, any great structure to be the monument of his reign. He had little motive, indeed, for building new palaces, possessing at Madrid and the Pardo, Aranjuez and the Escorial, a choice of residences such as few kings could boast. Nor are his architectural works of such a character as to cause much regret that they were not more numerous and important. The royal church of St. Isidore, once belonging to the Jesuits, and still the most imposing temple at Madrid, affords proof both of the munificence of the monarch and of the decline of architectural taste. He made some additions to the palace of Buenretiro, a palace built by Olivares, and presented by him to his master ; and erected in its pleasant gardens two large pavilions, called the hermitages of St. Anthony and St. Paul, which he adorned with frescos. Unquestionably the greatest architectural achievement of his reign was the Pantheon, or royal cemetery of the Escorial, planned for Philip III. by the Italian architect Crescenci, and finished, after thirty years' labour, for his son.

This splendid subterranean chapel was consecrated with great pomp, on the 15th of March, 1654, in the presence of the king and the court ; when the bodies of Charles V., his son, and

grandson, and the queens who had continued the royal race, were carried down the stately stairs of jasper, and were reverently laid, each in its sumptuous urn ; a Jeronymite friar pronouncing an eloquent funeral sermon, on a text from Ezekiel, —‘Oh ye dry bones hear the word of the Lord.’¹ Hither Philip IV. was wont to come, when melancholy—the fatal taint of his blood—was strong upon him, to hear mass and meditate on death, sitting in the niche which was shortly to receive his bones.²

To acquire works of art was the chief pleasure of Philip, and it was the only business in which he displayed earnestness and constancy. Rich as were the galleries of Philip II., his grandson must, at the least, have doubled the number and value of their contents. His viceroys and ambassadors, besides their daily duties of fiscal extortion and diplomatic intrigue, were required to buy up, at any price, all fine works of art that came into the market. He likewise employed agents of inferior rank, and more trustworthy taste, of whom Velazquez was one, to travel abroad for the same purpose, to cull the fairest

¹ Ximenes : *Descripcion del Escorial*, p. 344, 353.

² Dunlop's *Memoirs of Spain*, vol. i. p. 642, 643.

flowers of the modern studios, and to procure good copies of those ancient pictures and statues which money could not purchase. The gold of Mexico and Peru was freely bartered for the artistic treasures of Italy and Flanders. The king of Spain was a collector with whom it was vain to compete, and in the prices which he paid for the gems of painting and sculpture, if in nothing else, he was in advance of his age. From a convent at Palermo, he bought, for an annual pension of 1000 crowns, Rafael's famous picture of our Lord going to Calvary, known as the 'Spasimo,' which he named his 'Jewel.'¹ His ambassador to the English Commonwealth, Don Alonso de Cardenas, was the principal buyer at the sale at Whitehall, when the noble gallery² of Charles I. was dispersed by the protector. There Philip, for the sum of 2000*l.*, became possessed of that lovely 'Holy Family,' Rafael's most exquisitely finished work, once the pride of Mantua,

¹ Cumberland: *Catalogue of Paintings in the Palace at Madrid*, p. 80, and *Anecdotes*, vol. ii. p. 172.

² His purchases required eighteen mules to carry them from the coast; and lord Clarendon, ambassador from the exiled Charles II., was somewhat unceremoniously dismissed from Madrid in order that he might not witness the arrival of the treasures of his unfortunate master. Clarendon, *Hist. of Rebellion*. 6 vols. 8vo. Oxford: 1826; vol. vi. p. 459.

which he fondly called his 'Pearl,' a graceful name, which may, perhaps, survive the picture.¹ To him the Escorial likewise owed Rafael's heavenly 'Virgin of the Fish,' carried, with the 'Spasimo' and the 'Pearl,' to Paris, by Napoleon; but happily restored to the Queen of Spain's gallery; and the charming 'Madonna of the Tent,' bought from the spoilers in 1813, for 5000*l.*, by the king of Bavaria, and now the glory and the model of Munich.² He also enriched his collection with many fine Venetian pictures, amongst which was 'Adonis asleep on the lap of Venus,' the masterpiece of Paul Veronese, a gem of the royal gallery of Spain, where it rivals the Venus and Adonis of Titian in magical effect and voluptuous beauty. Of the rich compositions of Domenichino, the soft virgins of Guido and Guercino, the Idalian nymphs of Albano, the classical landscapes of 'learned Poussin,' Salvator Rosa's brown solitudes or sparkling sea-ports, and Claude Lorraine's glorious dreams of Elysian earth and ocean,—his walls were adorned

¹ *Rafael von Urbino und sein Vater Giovanni Santi*; von J. D. Passavant. In *Zwei Theilen*. 8vo. Leipsig: 1839. Th. ii. p. 306.

² *Id.* Th. ii. pp. 150—197.

with excellent specimens, fresh from the studio ; and also of the works of Rubens, Vandyck, Jordaens, Snyders, Crayer, Teniers, and the other able artists who flourished in that age in Flanders. The grandees and nobles, like the English lords of Charles I., knowing the predilections of their master, frequently showed their loyalty and taste, by presenting him with pictures and statues. Thus the gay and gallant duke of Medina de las Torres—better known to the world as the marquess of Toral, in *Gil Blas*—gave Correggio's 'Christ appearing to Mary Magdalene after his Resurrection,' the 'Presentation of Our Lord in the Temple,' by Paul Veronese, and the 'Virgin's flight into Egypt,' by Titian ; Don Luis de Haro, Titian's 'Repose of the Virgin,' an 'Ecce Homo,' by Paul Veronese, and 'Christ at the column,' by Cambiaso ; and the admiral of Castile, 'St. Margaret restoring a boy to life,' by Caravaggio.

Philip IV. was no less fond of sculpture than of painting. It is said that the coachman who drove him about Madrid, had general orders to slacken his pace whenever the royal carriage passed the hospice belonging to the Paular Carthusians, in the street of Alcalà, that his master might have leisure to admire the fine stone

effigy of St. Bruno, executed by Pereyra, which occupied a niche over the portal. He formed a large collection of antique statuary, and of copies, in marble, bronze, and plaster, of the most famous works of sculpture in Italy, of which no less than three hundred pieces were bought by Velazquez, or executed under his eye, and brought to Spain, in 1653, by the count of Oñate, returning from his viceroyalty at Naples. Of these, the greater part were placed in the Alcazar of Madrid, in an octagon hall designed by Velazquez, the northern gallery, and the grand staircase; and some were sent to adorn the alleys and parterres of the gardens at Aranjuez.

Philip IV. is one of those potentates who was more fortunate in his painters than his biographers, and whose face is, therefore, better known than his history. His pale Flemish complexion, fair hair, heavy lip, and sleepy, grey eyes—his long curled mustachios, dark dress, and collar of the Golden fleece—have been made familiar to all the world by the pencils of Rubens and Velazquez. Charles I, with his melancholy brow, pointed beard, and jewelled star, as painted by Vandyck, is not better known to the frequenters of galleries; nor the pompous

benign countenance of Louis XIV., shining forth from a wilderness of wig, amongst the silken braveries which delighted Mignard, or Rigaud, or on his prancing pied charger, like a holiday soldier as he was, in the foreground of some pageant battle, by Vandermeulen. Fond as were these sovereigns of perpetuating themselves on canvas, they have not been so frequently or so variously portrayed as their Spanish contemporaries. Armed and mounted on his sprightly Andalusian, glittering in crimson and gold gala, clad in black velvet for the council, or in russet and buff for the boar-hunt—under all these different aspects did Philip submit himself to the quick eye and cunning hand of Velazquez. And not content with multiplications of his own likeness in these ordinary attitudes and employments, he caused the same great artist to paint him at prayers,—

To take him in the purging of his soul—¹

as he knelt amongst the embroidered cushions of his oratory. In all these various portraits we find the same cold phlegmatic expression, which gives his face the appearance of a mask, and agrees so well with the pen and ink sketches of

¹ *Hamlet*, Act iii. sc. 3.

contemporary writers, who celebrate his talents for dead silence and marble immobility, talents hereditary indeed in his house, but, in his case, so highly improved, that he could sit out a comedy without stirring hand or foot,¹ and conduct an audience without movement of a muscle, except those in his lips and tongue.² He rode his horse, handled his gun, quaffed his sober cups of cinnamon-water,³ and performed his devotions with an unchangeable solemnity of mien, that might have become him in pronouncing, or receiving, sentence of death.

A remarkable proof of his imperturbability occurred at a famous entertainment given to him, in 1631, by Olivares, when, in honour of the birthday of the heir apparent, that magnificent favourite renewed in the bull-ring of Spain the sports of ancient Rome. A lion, a tiger, a bear, a camel, in fact, a specimen of every procurable wild animal, or as Quevedo expressed it in a poetical account of the spectacle, 'the whole ark of Noah, and all the fables of Æsop,' were turned loose into the spacious Plaza del Parque, to

¹ *Voyage d'Espagne*. 4°. Paris: 1669; p. 36.

² *Voyage d'Espagne*. 12mo. Cologne: 1667; p. 33.

³ Dunlop's *Memoirs*, vol. i. p. 651.

fight for the mastery of the arena. To the great delight of his Castilian countrymen, a bull of Xarama vanquished all his antagonists. 'The bull of Marathon, which ravaged the country of Tetrapolis,' says the historian of the day,¹ 'was not more valiant; nor did Theseus, who slew and sacrificed him, gain greater glory than did our most potent sovereign. Unwilling that a beast which had behaved so bravely should go unrewarded, his majesty determined to do him the greatest favour that the animal himself could have possibly desired, had he been gifted with reason, to wit, to slay him with his own royal hand.' Calling for his fowling-piece, he brought it instantly to his shoulder; and the flash and report were scarcely seen and heard ere the mighty monster

¹ Josef Pellicer de Tobar: *Anfiteatro de Felipe el Grande Rey Catolico de las Españas; contiene los elogios que han celebrado la suerte que hizo en el toro en la fiesta agonal de treze de Otubre deste año de MDCXXXI.* sm. 8vo. Madrid: 1631. A very rare and curious little book, of eleven preliminary leaves, including the title, and eighty leaves paged on one side only; of which I know no copy but that in the fine library of Don Pascual de Gayangos, at Madrid. It contains poems in praise of the king and his ball-practice by Quevedo, Lope de Vega, Francisco de Rioja, Juan de Jauregui, the prince of Esquilache, Velez de Guevara, Catalina Henriquez, and twelve other wits of the court.

lay a bleeding corpse before the transported lieges. 'Yet not for a moment,' continues the chronicler, 'did his majesty lose his wonted serenity, his composure of countenance, and becoming gravity of aspect; and but for the presence of so great a concourse of witnesses, it was difficult to believe that he had really fired the noble and successful shot.'

Born on Good Friday, he was supposed to possess a kind of second sight, popularly attributed in Spain to persons born on that day, the power of seeing the body of the murdered person wherever a murder had been committed; and his habit of gazing up into the air was believed to proceed from a natural desire to avoid a spectacle so disagreeable, and so likely to offer itself in a country where violence was not uncommon.¹

To maintain a grave and majestic demeanour in public, was, in his opinion, one of the most sacred duties of a sovereign; he was never known to smile but three times in his life;² and it was doubtless his desire to go down to posterity as a model of regal deportment. Yet this stately Austrian, whose outward man seems

¹ D'Aulnoy : *Voyage en Espagne* ; vol. iii. p. 195.

² Dunlop's *Memoirs* ; vol. i. p. 389.

the very personification of etiquette, possessed a rich vein of humour, which, on fitting occasions, he indulged with Cervantes' serious air; 'he was full of merry discourse, when and where his lined robe of Spanish and royal gravity was laid aside;'¹ he trode the primrose paths of dalliance, acted in private theatricals, and bandied pleasantries with Calderon himself.² Although he was not remarkable for beauty of feature, his figure was tall and well turned; and he was, on the whole, better entitled to be called Philip the Handsome, than Philip the Great—the style which Olivares absurdly persuaded him to assume.³ When at Lisbon, in his early youth, as prince of Asturias, he stood forth in a dress of white satin and gold, to receive the oath of allegiance from the cortes of Portugal, he was one of the most splendid figures of that idle pageant.⁴ Nor was he deficient in the softer graces; for, his second queen, Mariana of Austria, fell in love, it is said, with his portrait in the Imperial palace, at Vienna, and early

¹ *Original Letters of Sir Richard Fanshaw.* 8vo. London: 1702; p. 421.

² Ochoa: *Teatro Español*, tom. v. p. 98.

³ Dunlop's *Memoirs*; vol. i. p. 56.

⁴ *Id.* p. 2.

vowed that she would marry no one but her cousin with the blue feather.¹

The Infants of Spain, brothers of Philip IV., shared the elegant accomplishments of the king; they both of them had been instructed in drawing in their youth; and Carducho commends two sketches executed by them and possessed by Eugenio Caxes.² Don Carlos, beloved by the Spaniards for his dark Castillian complexion,³ and supposed to possess talents which awakened the jealousy of Olivares,⁴ died in 1632, at the early age of twenty-six. The cardinal-infant Don Fernando, the ablest legitimate son of Austria since Charles V., inherited the love of art which belonged to his house, and acquired considerable skill in painting, under the instructions of Vincencio Carducho. Invested, while yet a boy, with the Roman purple and the mitre of Toledo, he affected no saintly austerities, but early became the life and soul of the court, and the leader of its revels. At his country-house of Zarzuela, near Madrid, he set the fashion of those half-musical, half-dramatic en-

¹ *Voyage d'Espagne*. 4°. Paris: 1669; p. 38.

² Carducho: *Dialogos*; fol. 160.

³ *Epistolæ Ho-elianæ*, p. 125.

⁴ Dunlop's *Memoirs*, vol. i. p. 169.

tertainments, performed under his auspices with great splendour of decoration, and long popular in Spain by the name of Zarzuelas.¹ Nor was he wholly devoted to the pleasures of gay life; he loved books and literary society, studied philosophy and mathematics, and was versed in several foreign languages.² Being appointed governor of Flanders at the age of twenty-two, this prince passed the remaining nine years of his life in councils and conferences, or at the head of armies. But the victor of Nordlingen still found time to sit to Rubens, Crayer, and Vandyck, and to bestow some fostering care on the arts. His brief and brilliant career ended in 1641; when the architect Lorenzo Fernandez de Salazar was employed to erect a monument seventy feet high, in the centre aisle of the cathedral, and his clergy adorned it with many inscriptions, in various languages, setting forth the glories of the cardinal; the city and chapter of Toledo celebrated the obsequies of their archbishop with great pomp, and bewailed him as,

Hispanus Mars, urbis fulgor, et Austrius heros
Infans, præsul, primas, Ferdinandus amandus.³

¹ Ponz, tom. vi. p. 152.

² Pellicer de Salas: *Lecciones a las obras de Gongora*: dedication to the Cardinal-Infant.

Pyra Religiosa, que la muy santa Iglesia, primada de

The beautiful Queen Isabella de Bourbon,—Elizabeth of France, daughter of Henry IV., and sister of our Henrietta Maria—the first wife of Philip IV., was the star of the court, and the loveliest subject of the pencil of Velazquez. To that master is attributed a curious and interesting picture, in the collection of the earl of Elgin,¹ representing the scene upon the border stream of the Bidassoa, on the 9th of November, 1615, when France exchanged this princess, then in her girlhood, betrothed to the prince of Asturias, for a Spanish infanta, the celebrated Anne of Austria, bride of Louis XIII. In the centre of the stream a pavilion, constructed on several boats, is moored, towards which a canopied barge, containing a princess and her attendants, advances from either bank. On the banks are seen larger pavilions, adorned with the respective

las Españas erigió al Cardinal-Infante D. Fernando de Austria, por el licenciado Joseph Gonzalez de Varela. 4°. Madrid: 1642, p. 53. This handsome volume contains a print of the monument, and an engraved title-page in which there is a portrait of the cardinal, by G. C. Semin.

¹ At Broomhall, Fifeshire. It was obtained by the late earl—a Scottish duke of Alcalà, whose name will ever be remembered as a benefactor to British art—in France, during the wars of the empire, and once formed part of the gallery of the Luxembourg.

banners and arms of France and Spain; and behind them squadrons of cavalry, and companies of the Scottish archers of the guard, in their white uniforms, and other infantry of both nations, the whole exactly answering to the description of the chroniclers Mantuano and Céspedes.¹ The river, figures, pavilions, and background of bold wooded mountains, are well painted; and although the picture cannot be an original work of Velazquez, who, at the time of this exchange of brides, was a lad of sixteen, in Herrera's school at Seville, it may have been executed by him at a later period, from the sketches of some other artist. Of Isabella's life, few particulars have been recorded; but she seems to have shared in the tastes of her husband. In July 1624, a mad or impious Frenchman broke the Host in pieces in the church of St. Felipe, and was strangled and burnt for his pains.² To propitiate the insulted majesty of

¹ Pedro Mantuano: *Casamientos de España y Francia*. 4°. Madrid: 1618, pp. 228, 238. Gonçalo de Céspedes y Meneses: *Historia de Don Felipe IV.*, fol. Barcelona: 1634; p. 3.

² *Relacion del auto de fé en Madrid a 14 dias de Julio deste año*, por el Lic^{do}. P. Lopez de Mesa; a curious folio tract of 2 leaves. Madrid: 1624.

the wafer, solemn services were performed in that and other churches, and a grand ceremonial was held in the Alcazar. For the grave Castillian court, a religious festival had all the charms of a masquerade; no expense was spared in preparing one of the corridors of the palace for the occasion, and each member of the royal family superintended the erection and adornments of an altar. That of the young queen surpassed all the rest in taste and magnificence, and glittered with jewels to the value of three millions and a half of crowns.¹

Don Gaspar de Guzman, count of Olivares, and duke of San Lucar, for twenty-two years supreme in Spain, was the most powerful, laborious, unscrupulous, and unfortunate minister of the seventeenth century. Few conquerors have ever gained territories so extensive as those which he lost to the Castillian crown. It is to him that Spain justly attributed the loss of Portugal, and its vast dependencies in both the Indies. During his administration several of the provinces of Spain itself, and all those in Flanders and Italy, were in a state of chronic commotion or revolt. He was, however, a friend to litera-

¹ Florez: *Reynas Catholicas*, tom. ii. p. 941.

ture and the fine arts, partly from inclination, and partly because he found in them a convenient means of diverting the king's attention from the murmurs of the people, and from his own abuse of power. The Halifax of Castille, Olivares was the hero of a thousand dedications of books; he was the patron of Quevedo, Gongora, the Argensolas, Pacheco, and other men of letters; and Lope de Vega, who was his chaplain, was entertained in his house,¹ as he had been, half a century before, in that of the great Alba. His library was one of the largest and most curious in Spain, and abounded in splendid manuscripts and book-rarities of all sorts, which were inherited, neglected, and probably dispersed by the profligate marquess of Heliche, son of the minister Haro.² In his early days he was distinguished for his magnificent mode of life;³ and the

¹ Dunlop's *Memoirs*, vol. i. p. 359.

² The abbé Bertaut de Rouen paid two visits to this fine library, which he describes as very curious; and on one of these occasions he had an interview with the marquess, who entertained the literary abbé with a disquisition on the horses of Andalusia. *Voyage d'Espagne*. 4°. Paris: 1669; pp. 170, 171.

³ Valdory: *Anecdotes du Ministère d'Olivarez tirées et traduites de l'Italien de Siri*. 12mo. Paris: 1722; pp. 7, 9.

dramatic and musical entertainments given in 1631, by the favourite and his duchess, in the grounds of her brother, the count of Monterey, enlarged for the occasion by the removal of the walls of two contiguous gardens, were long remembered by the gay world of Madrid.¹ The palace of Buenretiro was, as we have seen,² the creation of Olivares; and the Moorish Alcazar of Seville received many additions and embellishments during the time that he held the post of its alcaydé.³ He was the friend and patron of Rubens, whom he employed to paint some magnificent pictures for the conventual church of his village of Loeches. Velazquez, on his arrival at court, found a protector in the powerful minister, who was one of his first sitters; Murillo, likewise, enjoyed his favour during his brief residence at Madrid; and it speaks well for his amiable qualities and demeanour in private life, that those great artists were amongst the few friends who remained faithful to him in his fallen fortunes.

¹ Casiano Pellicer: *Origen y progresos de la Comedia en España*, tom. i. p. 174.

² Page 55.

³ The description of this Alcazar, by Rod. Caro, *Antig. de Sevilla*, fol. 56—58, shows that little beyond repairs has been done by his successors.

The court and capital of Spain, where, for more than a century, it had been fashionable to have a taste, could boast, under Philip IV., finer galleries of art, and a greater number of amateur artists than any other city, Rome only excepted. As the great houses, which had given viceroys to Peru and Mexico, were remarkable for their immense services of silver and gold plate, so those, whose lords had held the Italian and Flemish governments and embassies, prided themselves on their pictures and tapestries; and in some fortunate families, the sideboard and the gallery were furnished with equal splendour.¹ The palace of the admiral of Castille was adorned with many fine specimens of Rafael, Titian, Correggio, and Antonio More, curious armour, and exquisite sculptures in bronze and marble; and that of the prince of Esquilache—Francisco de Borgia, one of the nine poets who are called the Castillian muses—was also famous for the pictures which adorned its great hall. The marquess of Leganes, and the count of Monterey—prime favourites of Olivares,—whose shameless rapacity at Milan and Naples obtained for

¹ Made. d'Aulnoy: *Voyage*, let. ix.; and *Lady Fanshaw's Memoirs*, p. 227.

them the name of the two thieves,¹ were likewise eminent collectors. The count possessed a famous series of sketches by Michael Angelo, known as the 'Swimmers,' and a 'Holy Family' by Rafael;² the noble nunnery which he built at Salamanca was a museum of art;³ and Carducho has, perhaps, a sly allusion to the unscrupulous means by which this nobleman enriched his gallery, in his question—'What would the count of Monterey not do to obtain fine original pictures?'⁴ The pictures of Don Juan de Espina were numerous and valuable: he had a curious collection of carvings in ivory; and he possessed two volumes of sketches and manuscripts by Leonardo da Vinci.⁵ The duke of Alba enriched his hereditary gallery with some choice pictures from Whitehall. The good count of Lemos, the dukes of Medina-celi, and Medina de las Torres, the marquesses of Alcalà, Almazan, Velada, Villanueva del Fresno, and Alcaniças, the counts of Osorno, Benavente, and Humanes, Geronimo

¹ Guidi: *Relation de ce que s'est passé en Espagne à la disgrâce du Comte-Duc d'Olivarez, traduite de l'Italien*. 8vo. Paris: 1658; p. 63.

² Carducho: *Dialogos*, fol. 148.

³ Ponz: tom. xii. p. 226.

⁴ *Dialog*. fol. 159.

⁵ *Id.* fol. 156.

Fures y Muñiz, knight of Santiago, and 'gentleman of the mouth'¹ to the king, Geronimo de Villafuerte y Zapata, keeper of the crown jewels, Suero de Quiñones, great standard bearer of Leon, Rodrigo de Tapia, Francisco de Miralles, Francisco de Aguilar, and other courtiers,—were all owners of fine pictures.

The duke of Alcalà,—

Principe, cuya fama esclarecida
Por virtudes y letras será eterna,²—

whose scholarly and artistic tastes and talents have already been noticed,³ was ambassador to Rome, and viceroy of Naples, under Philip IV., and sometimes, also, an ornament of the capital. Don Juan Fonseca y Figueroa, brother to the marquess of Orellana, canon and chancellor of Seville, and usher of the curtain⁴ to the king, and the early patron of Velazquez, was a good amateur artist, and painted an esteemed portrait of the poet Rioja. Don Juan de Jauregui, knight of Calatrava, and master of the horse to

¹ 'Gentilhombre de la boca,' an officer who waited on his majesty at table.

² Lope de Vega : *Laurel de Apolo*.

³ Page 25.

⁴ An officer whose duty it was to draw aside the curtain of the gallery where the king sat in church, and who also discharged the functions of almoner.

queen Isabella, and the elegant translator of Tasso and Lucan,¹ was no less skilled in painting than in poetry. His taste for the former, acquired or improved at Rome, chiefly displayed itself in portraiture, and he executed a picture of Cervantes, of which that great author makes honourable mention in the prologue to his novels. He gave some of his best pictures to his friend Medina de las Torres, of whose apartments in the royal palace they formed a principal adornment.² An engraver, likewise, of some skill, he furnished plates for the Jesuit Luis de Alcazar's treatise on the Apocalypse.³ Lope de Vega has celebrated him in various poetical pieces,⁴ and Pacheco contributed to the collection of eulogistic verses which prefaced his poems, a sonnet highly complimentary to his 'learned lyre and valiant pencil.' One of his best poems is a dialogue between Sculpture and Painting on

¹ He published *El Aminta de Tasso*, with *Rimas*, of his own. 4°. Sevilla: 1618; and some prose pieces, amongst which was that on Painting in Carducho's work. *La Farsalia* was not printed till after his death, in 1684. 4°. Madrid.

² Carducho: *Dial.* fol. 156.

³ *Vestigatio arcani sensus in Apocalipsi.* fol. Antwerp: 1619.

⁴ *Obras*: tom. i. p. 38; iv. p. 503.

their relative merits, which is closed by a speech from dame Nature, who decides in favour of the latter.¹ Don Geronimo Fures was an excellent artist and judge of art; the favourite subjects of his pencil were scenes or figures emblematic of moral maxims; and of these, a ship wearing bravely before the wind, under press of sail, with the motto, *Non credas tempori*, was reckoned the best. The list of amateurs, which might be considerably extended, may be closed with the name of Don Juan de Butron, who practised with considerable skill the art of which he defended with his pen the dignities and immunities.

The portrait of Fonseca, painted by Velazquez, so much delighted the king, that he immediately issued the following memorandum to Pedro de Hof Huerta, an officer in whose department artistic appointments were managed:—‘I have informed Diego Velazquez that you receive him into my service, to occupy himself in his profession as I shall hereafter command; and I have appointed him a monthly salary of 20 ducats, payable at the office of works for the royal palaces, the Casa del Campo and the Pardo; you

¹ *Rimas*, p. 174.

will prepare the necessary commission according to the form observed with other persons of his profession. Given at Madrid on the 6th of April, 1623.¹ Velazquez likewise received the royal commands to paint the portrait of the infant Don Fernando; and his majesty, growing impatient, caused his own solemn countenance to be commenced about the same time.

The completion of these pictures was, however, delayed by the festivities which celebrated the famous love-pilgrimage of Charles, prince of Wales, to the court of Spain. The royal wooer and his squire Buckingham had arrived at Madrid on the 7th of March, the same month in which Velazquez and Pacheco took up their abode there. Royal bull-fights, sword and cane playing, dramatic performances, religious ceremonies, hunting parties and balls, alternated with those diplomatic conferences in which the prince and Steenie argued questions of state policy in the language of youthful passion, to the perplexment of grey intriguers and the excitement of false hopes and fears in the doctors

¹ Spanish sovereigns do not speak of themselves in the first person plural, like other potentates, *Yo el Rey* being the signature appended to all documents issued by the crown.

of Lambeth and Toledo. The policy of Olivares required that king James and his son should be kept in a state of hopeful suspense until the emperor had made sure of the palatinate from which he had chased their unfortunate kinsman, the pfalzgrave Frederick, better known as king of Bohemia. For five months, therefore, Charles and Steenie were amused by the solemn and specious quibbles of the minister, the frank hospitality of the young king, and the stately coquetry of the queen and the infanta. They at last, indeed, discovered and outdid the insincerity of the Castillian court; the prince presenting the object of his romantic passion with a diamond anchor, as a token of his hopes and constancy, after he had resolved to bestow his hand and plumed crown elsewhere. But so well was the deception maintained on both sides, that as late as the 19th of August, a few days before Charles took his leave, the English at Madrid, true to the habits of Newmarket, were betting thirty to one on the successful consummation of the match.¹

If Charles won not, in this celebrated journey, a daughter of Spain for his bride, he at least acquired, or greatly increased, those tastes which

¹ Howell's *Letters*. 8°. London: 1754. p. 146.

adorned his few prosperous years, and still lend a grace to his memory. He saw the Spanish capital in its height of splendour, its palaces, churches, and convents filled with the fairest creations of art; he witnessed the performance of magnificent services, at altars glowing with the pictures of Titian and El Mudo, and long processions, where the groves of silken banners were relieved by moving stages, whereon were displayed the fine statuary of Hernandez, and the glorious plate of Alvarez and the d'Arphes. In the halls of the Escorial and the Pardo, his ambition was awakened to form a gallery of art worthy of the British crown—the only object of his ambition which it ever was his fortune to attain. The nucleus of those treasures of painting, which he afterwards assembled at Whitehall, was formed from the collections of the count of Villamediana,¹ and the sculptor Pompeyo Leoni, sold by auction during his residence at Madrid. He offered Don Andres Velazquez

¹ The strange murder of this count, who is supposed to have been the lover of queen Isabella, and to have fallen a victim to the jealousy of Philip IV., is related by lord Holland; *Life of Lope de Vega*, p. 71. For anecdotes of his gallantries, see Madame d'Aulnoy: *Voyage*. tom. ii. p. 19.

1000 crowns for a small picture on copper, by Correggio, but was refused it; and he met with the like ill success in his attempts to obtain the precious volumes of Da Vinci's drawings and manuscripts, from Don Juan de Espina, who excused himself on the plea that he intended to bequeath his collection of art to the king, his master.¹ Many fine pictures were, however, presented to him by the king and the courtiers, Philip gave him the famous Antiope, by Titian, his father's favourite picture,² a truly royal gift, Diana bathing, Europa, and Danæ, works of the same master, which, although packed up, were left behind by the prince, in his hasty retreat, and never reached England.

It is strange that the prince should not have carried to England any specimen of Spanish painting. No Spanish name is to be found in the catalogues of his collections; although, ten years afterwards, when ominous clouds were gathering round his throne, he employed Miguel de la Cruz, a painter of promise, cut off by an

¹ Carducho: *Dial.* fol. 156.

² On being informed that there had been a fire at the Pardo, where this picture used then to hang, Philip III. immediately asked if the Antiope was saved, and being told that it was, said, 'Enough! anything else can be replaced.' Carducho: *Dial.* fol. 155.

early death, to execute copies of a number of pictures in the Alcazar at Madrid. Nor was he ignorant of the name and powers of Velazquez; for Pacheco informs us that his son-in-law began a picture of him, with which the prince was so well pleased, that he presented the artist with a hundred crowns. No notice, however, of the completion or the fate of this interesting portrait has been preserved.¹

¹ In the summer of 1847, a portrait of Charles I. was exhibited in London as the missing picture by Velazquez; and the proprietor, Mr. John Snare, a bookseller at Reading, and an amateur of pictures, afterwards published a volume about it, entitled *The History and Pedigree of the Portrait of Prince Charles, afterwards Charles I., painted by Velazquez in 1623*. 8vo. Reading: 1847, pp. iii. 228. From this work it appears that Mr. Snare bought the picture for 8*l.*, at a sale in the country, and that he believes it to be identical with a portrait of Charles I. by Velazquez, mentioned in a privately printed catalogue of the gallery of the earl of Fife, who died in 1809. He has shown great industry in collecting, and skill in arranging the presumptive evidence as to this point, which I do not think, however, that he has proved. But, supposing it proved, it establishes nothing more than the opinion of lord Fife; and all the previous history of the picture offered by Mr. Snare, is mere ingenious conjecture. I cannot agree with him in considering that this picture, more than three parts finished, can be the work spoken of by Pacheco as a '*bosquexo*' or sketch; I think Charles looks considerably older than twenty-three, his age in 1623; and I see no resemblance in the style of the execution, to any of the acknowledged works of Velazquez. Mr. Snare's book, however, is no less candid than curious, and deserves a place amongst works on Spanish art, were it only for the translation of Pacheco's notice of Velazquez, with which it concludes.

To this note, published in 1848, Mr. Snare made a reply,

Velazquez finished the portrait of the king on the 30th of August, and the work at once fixed his position as the most popular artist of the day.

in a pamphlet entitled *Proofs of the Authenticity of the Portrait of Charles I. by Velazquez*. 8vo. Reading: 1848. Here he informs us, on the authority of Mr. C. H. Vizer, of Lloyds, that *bosquexo*, or *bosquejo* means a painting in an unfinished state; and he alleges that in rendering that word 'sketch' I proved my ignorance of its true meaning. I at once confess that the meaning of the word, as well as my own meaning, would have been more precisely conveyed had I translated it 'sketch upon canvas,' or 'beginning of a picture.' But this hardly affects the real point at issue, namely, whether the term *bosquejo* can be reasonably applied to the picture in question. The Dictionary of the Academy (6 vol. fol. Madrid, 1726—39) defines the verb *bosquejar* thus, 'To give to canvas, plates of metal, walls, or boards, their first colours, which, from being confused, and without lines or profiles, shades or lights, show the design indistinctly; or to give the first strokes (*dar la primera mano*) to a picture afterwards to be finished. Lat. *Picturam adumbrare, primore manu et opera informare*. The substantive *bosquejo* is defined 'Painting in the first indistinct colours. It seems to be derived from *bosque* (wood, Lat. *lucus, nemus, sylva*) from the analogy between the confusion and obscurity of the tints in a *bosquejo*, and the confusion and shade of the boughs in a *bosque*. The term is applied in a metaphorical sense to anything unfinished or indistinct.' The word *borron* (blot, Lat. *litura*) is explained in one of its senses as being used by painters to express 'the first ideas of their pictures, or parts of them as they appear *en bosquejo y confusas*.' Palomino, who published his work some years before the Dictionary appeared (*Museo Pictorico*, 3 vols. fol. Madrid: 1715—24, ii. p. 40), devotes a folio page to directions for the *modo de bosquejar una cabeza*, which is to be done on canvas with a neutral tint, *tinta oscura*. The *bosquejo* being finished and quite dry, he next explains how the colours are to be laid on. Carducho (*Dialogos*. 4°. Madrid: 1633, fol. 133), says it is the business of the pupil or servant (*official*) to make, from the master's original cartoon, the out-

Philip was portrayed in his armour, and mounted on a fine Andalusian charger, the position which best became him, for we have it on the authority

line of the composition on the canvas or wall, and then to *bosquejar* it, after which it is time to lay on the colours, *meter los colores*. But Pacheco himself is so copious and minute in his directions for the various methods of making a *bosquejo* (*Arte de la Pintura*, p. 386,) that he himself is the best commentator on the word of which his use has given rise to so long a discussion. He says, after the outline of the picture has been completed, the artist must begin the *bosquejo*; and that some make it in white and black, while others use the same colours which are afterwards to be employed; he himself preferring the latter method, when the painter has acquired sufficient skill and certainty of hand to avoid the necessity of subsequent changes. Amongst other rules, he especially enforces it on the tyro that the flesh of his picture is the first thing which he ought to *bosquejar*, and the last which he ought to finish. From these passages I venture, therefore, to infer that the word *bosquejo* was generally applied, in Pacheco's time, and by himself, to a picture upon which the first pigments had been crudely laid, and of which no part was finished, and that he would not have applied it to a picture so nearly finished as that exhibited by Mr. Snare. Had the prince of Wales's portrait emerged from its *bosquejo* state, and been made into a picture by Velazquez between 1623 and 1649, the date of Pacheco's book, I believe that Pacheco would have told us so. There was no reason why the fact should be suppressed; and those who have read the book will acquit the author of any disposition to suppress facts for the mere purpose of sparing words.

Assuming the picture to have belonged to lord Fife, Mr. Snare attached great importance to the assertion in the Fife catalogue that it had once belonged to the duke of Buckingham. The historical weight of this fact, if it be a fact, depends on another assumption of Mr. Snare's, that the duke meant was George Villiers, Charles's companion in Spain, or his son, and not one of the Sheffields, dukes of Buckingham, of whom the second died so late as 1735. I was not, and am not, convinced that the picture

of the great master of equitation, the duke of Newcastle, that he was absolutely the best horse-man in all Spain.¹

The picture was exhibited, by the royal per-

ever belonged to lord Fife at all. But Mr. Snare succeeded in convincing the trustees of the earl's estate, who procured a sheriff's warrant and seized the picture during its exhibition in Edinburgh, in February, 1849. Hence arose legal proceedings, in which Mr. Snare successfully vindicated his rights as proprietor, somewhat, of course, to the detriment of the picture's pedigree. In July, 1851, he made reprisals in a new action, in which he obtained 1000*l.* damages, and matter for another pamphlet, (*The Velazquez Cause*. 8°. Edinburgh: 1851, pp. iv. 100), even more candid and entertaining than its predecessors. Amongst his witnesses were several picture dealers who valued the picture at from 5000*l.* to 10,000*l.* The Fife party, who defended their claim to the picture mainly on the evidence of Mr. Snare's writings, produced other picture dealers, of equal reputation, who did not consider it worth more than from 5*l.* to 15*l.* Sir John Watson Gordon, P.R.S.A., than whom no man living has a better title to pronounce with authority on the merits of a portrait, was of opinion that it had nothing of the style of Velazquez, was 'not good,' and wanted 'force and decision;' and I believe those who are familiar with the great works of the master will agree with the worthy occupant of the chair of Raeburn. In artistic criticism, however, nothing is certain but vaguest uncertainty and irreconcilable difference amongst the doctors. No position is so strong that it may not be assailed; and every combatant takes the field with the bull-dog spirit of the Briton, who never knows when he is beaten. Mr. Snare has fought his battle with equal skill, courage, and good faith; and he has inseparably connected his name with the names of Pacheco and Velazquez. His published writings on the subject of his picture were, in 1851, eight in number, containing together upwards of 490 pages, and he has probably since added something to the catalogue. I understand he is now exhibiting his picture in America.

¹ *A New Method and Extraordinary Invention to dress Horses, &c.*; p. 8.

mission, on a day of festival, in front of the church of San Felipe el Real, in the High street (*Calle Mayor*) of Madrid, amidst the admiration of the citizens and the envy of the artists. 'There, in the open air, did Velazquez, like the painters of Greece, listen to the praises of a delighted public.'¹ The king was charmed with his own likeness; the court re-echoed the royal raptures; Velez de Guevara composed a sonnet, extolling the picture to the skies;² and the count-duke, proud of his young countryman, declared that the portrait of his majesty had never been painted until now. Such a remark, from the lips of a prime-minister with pretensions to connoisseurship, must have been no less galling to Carducho, Caxes, and the other court-painters who had accomplished the same task with credit, than flattering to Velazquez. The king followed up the blow by talking of collecting and cancelling his existing portraits. He paid the handsome sum of 300 ducats for the present picture.³ And emulous of Alexander the Great⁴

¹ *Penny Cyclopædia*, Art. Velazquez.

² It is quoted by Palomino, tom. iii. p. 487.

³ Pacheco: p. 102.

⁴ Who, says Horace, (*Ep. Lib. ii. 1, 239,*)
Edicto vetuit, ne quis se præter Apellen
Pingeret.

and Charles V., and believing that he had now found an Apelles or a Titian, he resolved that in future Velazquez should have the monopoly of his royal countenance for all purposes of painting. This resolution he kept far more religiously than his marriage vows, for he appears to have departed from it during the lifetime of his chosen artist, in favour only of Rubens and Crayer.

Meanwhile, honest Pacheco was overjoyed at the success of his son-in-law. It gratified his pride as a father, a master, and a townsman, and it did not in the least degree awaken his jealousy as a rival artist. Nothing disturbed his serenity but pretensions put forward by others, perhaps by his surly neighbour Herrera who had certainly good foundations for pretensions, to the honour of having been the master of Velazquez. 'I am justified,' he wrote many years afterwards, 'in resisting the insolent attempts of some who would attribute this glory to themselves, taking from me the crown of my latter years. Nor do I consider it any disgrace for the master to be excelled by his scholar. Leonardo da Vinci lost nothing of his renown in having Rafael for a disciple, nor Giorgio de Castelfranco in Titian,

nor Plato in Aristotle, who never deprived him of the title of Divine!¹ In the first flush of his delight, he poured out the fulness of his heart in the following sonnet, which he addressed to Velazquez. To place Philip IV. above Alexander is a piece of flattery sufficiently intrepid. But in justice to the goodnatured poet, let it be remembered, that our queen Katherine Parr, in a devotional treatise, called Henry VIII. a second Moses;² and that Dryden had the face to liken Charles II. of England to Hezekiah of Judah.³ The glory of Philip at least equalled the meekness of Henry, and the piety of Charles.

Vuela, ó joven valiente! en la ventura
De tu raro principio : la privanza
Honre la posesion, no la esperanza
D' el lugar que alcanzaste en la pintura :
Anímete l' augusta alta figura
D' el monarca mayor qu' el orbe alcanza,
En cuyo aspecto teme la mudanza
Aquel que tanta luz mirar procura.

¹ *Arte de la Pintura* : p. 100.

² 'I mean by this Moses, King Henry the Eight, my moste soverayne favourable Lord and Husband,' &c. See 'The Lamentation of a Sinner, by the most vertuous Lady Queen Katherine, &c.; 8°. Imprinted at London, by John Alde, 1563.' Pages not numbered, but the above passage occurs in sheet E. i.

³ See the *Threnodia Augustalis*.

Al calor d'este sol tiempla tu vuelo,
 Y verás quanto extiende tu memoria
 La fama, por tu ingenio y tus pinceles,
 Qu' el planeta benigno á tanto cielo
 Tu nombre ilustrará con nueva gloria
 Pues es mas que Alexandro y tú su Apéles.¹

Speed thee! brave youth, in thy adventurous race,
 Right well begun; yet dawning hope alone
 No guerdon wins; then up and make thine own
 Our painting's richest wreath and loftiest place.

The form august inspire thee, and fair face
 Of our great king, the greatest earth hath known:
 In whose bright aspect to his people shown
 We fear but change, so perfect is its grace.

Wing through the warmth of this our sun, thy flight!
 So shall thy genius and thy pencil's fame
 To other days and men immortal shine,

Touched with his royal rays' benignant light,
 And blent with greater Alexander's name,
 The glory of Apelles shall be thine.

A longer poem was written in praise of this lucky portrait, by Don Geronimo Gonzalez de Villanueva, a 'florid wit' of Seville,² in which Philip was hailed as a

Copià felix de Numa o de Trajano,
 and Velazquez was, of course, promised eternity of fame.

Velazquez was formally appointed painter-in-

¹ Pacheco: p. 110.

² Pacheco, p. 106, where the poem is printed, and the poet styled 'florido ingenio Sevillano.'

ordinary to the king, on the 31st of October, 1623, with the monthly salary assigned to him in April, and the addition of payment for his works, and the attendance of the royal physician, surgeon, and apothecary. He was ordered to bring his family to Madrid, and received three hundred ducats to defray the expenses of removal. The king soon afterwards conferred on him a second pension of three hundred ducats, granted from some source that necessitated a papal dispensation, which was not obtained until 1626. In that year he was provided with apartments in the Treasury, which were reckoned worth two hundred ducats a year more. To portray the royal family seems at this time to have been his chief duty; and he painted many pictures of the king, queen, and infants, in various attire. Of these the portraits of Philip and Ferdinand in shooting costume, with their dogs and guns, in the royal gallery of Madrid,¹ are especially deserving of notice; they are executed with that admirable and felicitous ease which vouches for the truth of the likeness; and they show that Velazquez adhered to nature as closely in painting a prince of the house of Austria as in painting a water-carrier of Seville,

¹ *Catal.*, Nos. 200 and 278.

or a basket of potherbs from the gardens of Alcalà.

Early in the year 1624 the king paid a visit to his southern provinces, and passed a few weeks in the Alcazar of Seville and the Alhambra of Granada.¹ It is probable Velazquez remained at Madrid; otherwise Pacheco would doubtless have been the companion and chronicler of the royal progress, which he has passed over in silence. The equestrian portrait of Philip IV., now in the royal gallery of Madrid, seems to have been painted by Velazquez soon after his majesty's return.² Far more pleasing than any other representation of the man, it is also one of the finest portraits in the world. The king is in the glow of youth and health, and in the full enjoyment of his fine horse, and the breeze blow-

¹ He left Madrid on the 8th of February, and returned on the 19th of April; Joseph Ortiz y Sanz: *Compendio Cronologico de la Historia de España*; 7 tom. 8vo. Madrid: 1796—1803; tom. vi. p. 364.

² *Catalogo*, No. 299. But for Philip's formidable moustachios, I should suppose this to be the first celebrated portrait mentioned at p. 84, as Cean Bermudez seems to imply, when he says that its present companion piece (of the same size, ten feet nine inches high, by eleven feet three inches wide), Isabella on horseback, 'sirve de compañero al que pintó del Rey a caballo, recién venido de Sevilla.' But as a boy of eighteen is seldom thus 'bearded like a pard,' I think this must be a later picture.

ing freshly from the distant hills; he wears dark armour, over which flutters a crimson scarf; a hat with black plumes covers his head, and his right hand grasps a truncheon. All the accessories, the saddle, embroidered breast-plate, and long sharp bit, are painted with the utmost care. The horse, evidently a portrait of some favourite of the royal stud, is bright bay, with a white face and white legs; his tail is a vast avalanche of black hair, and his mane streams far below the golden stirrup;¹ and as he springs into the air in a sprightly ballotade, he realizes Cespedes' poetical description,² and justifies Newcastle's praise of the Cordobese barb, the proud king of horses, and the fittest horse for a king.³

In the same year his famous picture of the Topers, *Los Bebedores*, or *Los Borrachos*, of the Spanish royal gallery, gave evidence that in painting princes he had not forgotten how to

¹ Cumberland: *Anec.* vol. ii. p. 15, remarks of Velazquez's horses, 'that there seems a pleonasm in their manes and tails that borders on extravagance.' But Velazquez was an Andalusian, and painted a horse according to the notions, not of Newmarket, but of Cordoba and Mairena, where extravagant manes and tails are to this day much admired.

² *Annals of Artists of Spain.* Chap. vi. p. 341.

³ *New Method*, &c.; Address to the readers.

paint clowns.¹ It is a composition of nine figures, life size, representing a vulgar Bacchus, crowned with vine leaves, and enthroned on a cask, investing a boon companion with a similar Bacchic crown. This ceremony is performed, with true drunken gravity, before a party of rustics, in various stages of intoxication. One sits in a state of owlish meditation; another has delivered himself of a jest which arrests the brimming bowl half-way to the lips of a third ruffian, and causes him to exhibit a set of ill-favoured teeth in a broad grin; a fourth, somewhat behind, has stripped himself to the skin, like the president, and lolling on a bank, eyes his bell-mouthed beaker with the indolent satisfaction of a Trinculo. For force of character, and strength of colouring, this picture has never

¹ *Catalogo*, No. 138. The lively M. Viardot, *Musées d'Espagne*, &c., p. 152, notices the admiration in which this picture was held by Sir David Wilkie, who, he says, preferred it to all the works of Velazquez, at Madrid. 'Chaque jour, quelque fût le temps, il venait au musée, il s'établissait devant son cadre chéri, passait trois heures dans un silencieuse extase, puis, quand la fatigue et l'admiration l'épuisaient, il laissait échapper un *ouf!* du fond de sa poitrine, et prenait son chapeau. Sans être peintre, sans être Anglais, j'en ai presque fait autant que lui.' I find no mention, however, of the picture in Wilkie's *Letters* or *Diary*, printed in his *Life* by Allan Cunningham, 3 vols. 8vo. London: 1843.

been excelled; and its humour entitles Velazquez to the name of the Hogarth of Andalusia. It has been engraved by Carmona, and etched by Goya, and after his etching by Adlard.¹ In subject, treatment, and colouring, it bears a strong resemblance to the 'Drunken Silenus and Satyrs,' the famous work of Ribera, in the royal gallery at Naples. As this picture was painted two years later, in 1626,² the Valencian may perhaps have had the subject suggested to him by the work of the young Castillian, from whom it is not impossible he may even have borrowed some hints. The original sketch of Velazquez's composition, now at Heytesbury house, Wilts, certainly found its way to Naples, where it was purchased by its present possessor, lord Heytesbury. It bears the signature *Diego Velazquez, 1624*, and is finely coloured, but contains only six figures, one of which, a hideous negro boy, is omitted with advantage in the larger composition.

¹ For the *Annals of the Artists of Spain*.

² It is signed and dated. Stan. d'Aloe; *Naples, ses monumens*, &c. 12mo. Naples: 1852. p. 501.





CHAPTER IV.

PHILIP IV., like most monarchs of a loose life, was a devoted servant of the church. Had he not inherited, says Lope de Vega, he would have earned the title of the Catholic.¹ He, therefore, regarded his father's expulsion of the Moriscos with dutiful admiration, not unmingled, perhaps, with envy of the favour it had obtained at the Vatican. The Old Christians of Castille took the same view of the matter, and Lope de Vega spoke only the sense of the nation, when singing the praises of the Philips, he especially extolled the third monarch of the name, for robbing his fairest provinces of the flower of their people.

Por el tercero santo, el mar profundo
Al Africa passò, (sentencia justa)
Despreciando sus barbaros tesoros
Las ultimas reliquias de los Moros.²

¹ Lope de Vega: *Corona Tragica; Vida y muerte de la Serenissima Reyna de Escocia Maria Estuarda*. 4^o, Madrid: 1627; fol. 20.

² *Corona Tragica*, fol. 20.

The third, with just decree, to Afric's coast
 Banish'd the remnants of that pest of old,
 The Moors; and nobly ventured to contemn
 Treasures which flow'd from barbarous hordes like them.¹

For want of a sufficient infidel or heretic population to persecute, Philip IV., being unable to rival,² determined at least to commemorate, this act of his whom courtly and catholic historians have dubbed 'pious and good.'³ In 1627, he ordered Carducho, Caxes, Nardi, and Velazquez, to paint, each of them, a picture on the subject. The wand of usher of the royal chamber was offered as a prize for the best performance, and the artists, Mayno and Crescenzi, were declared judges of the field.

Vincencio Carducho, by birth a Florentine, was brought by his elder brother Bartolomeo to

¹ Lord Holland: *Life of Lope de Vega*, vol. i. p. 110.

² Dr. Pedro de Salazar y Mendoza, canon of Toledo, in his *Origenes de las dignidades seglares de Castilla y Leon*, fol., Madrid, 1657, fol. 184, reckons up the numbers of the exiled Moriscos, whom he estimates at 310,000, and chuckles over their cold reception in Barbary, with a satisfaction quite orthodox and revolting. He even starts some fresh game for the pious pack to hunt down. 'There still remains,' he says, fol. 185, 'that Spain may be wholly pure, the same thing to be done with the gipsies, a most pernicious, pestilent, perverse people.'

³ 'Pio y bueno,' are epithets usually bestowed on him. See G. Cespedes y Meneses; *Hist. de Felipe IV.*, p. 34.

Madrid, 1585, at so tender an age that he grew up with very slight recollections of Italy, and spoke and wrote the Castillian as his mother tongue. 'My native country,' he said of himself, 'is the most noble city of Florence; but as my education from my early years has been in Spain, and especially at the court of our catholic monarchs, with whose favour I am honoured, I may justly reckon myself a native of Madrid.'¹ He received his first instructions in painting at the Escorial, from his brother, who was employed there by Philip II. Having given various proofs of skill at Madrid and Valladolid, on his brother's death, in 1609, he succeeded him in his place of painter to Philip III.; and finished some frescoes which he had left incomplete at the latter capital, changing them from illustrations of the achievements of Charles V. into representations of the exploits of Achilles. Philip IV. continued him in his post, but permitted him to execute considerable commissions for the cathedral of Toledo, the Jeromite convent of Guadalupe, and the Carthusians of El Paular. His works at El Paular, chiefly pictures of the life of St. Bruno, are amongst the best efforts of

¹ *Dialogos*, fol. 155.

his skilful and diligent pencil. Many of them now adorn the National Museum at Madrid. They display both vigour of fancy, power of execution, and richness of colour; draperies grander than Carducho's are seldom to be found, even in the monastic studies of Zarboran; and few Castillian masters have ever rivalled the delicate and pensive beauty of his virgins. By his *Dialogues on Painting*, he likewise holds a considerable place amongst Spanish writers on art. Cean Bermudez pronounced the work to be the best on the subject in the Castillian language. It is now chiefly interesting for its notices of the royal and private galleries, artists, and collectors at Madrid in the golden age of Spanish painting. The bulk of the volume is much increased by an appendix, consisting of papers by Lope de Vega, Jauregui, and other wits, against a tax on pictures, which Carducho himself resisted, not only with his pen, but before the tribunals, with so much success as to obtain first its remission in cases where artists sold their own works, and afterwards its total repeal. He died in 1638, in the 60th year of his age.

Eugenio Caxes (1577—1642), son and scholar of Patricio Caxes, or Caxesi, an Italian in the service of Philip II., was one of the court-

painters of Philip III. and Philip IV. He painted much, and with considerable reputation, at the Alcazar, and in several convents of Madrid, and also in the cathedral of Toledo. His large picture of the English under Leicester repulsed from Cadiz in 1625, now in the queen of Spain's gallery, is, perhaps, his best work; and it shows that he was not above imitating the manner of his young rival, Velazquez. I possess a good specimen of his pencil, representing St. Julian, the basket-making bishop of Cuenca, formerly in the Louvre. His style resembles that of Carducho, whom, however, he does not equal in force.

Angelo Nardi was a Florentine, who had come to Spain already a master of his art, towards the close of the reign of Philip III. His history, wholly overlooked by Italian writers, has been preserved by the Spaniards with far less care than his skill as an artist deserved. Some pictures executed for archbishop Sandoval, of Toledo, who died in 1618, first brought him into notice, and he obtained the post of court-painter to Philip IV., in 1625, which he held till his death, in 1660. The royal gallery of Madrid, however, has no specimen of his powers, which may be best appreciated at Alcalà de

Henares, where several of his finest works still hang in their original places in the beautiful oval church of the Bernardine nunnery. The 'Martyrdom of St. Lawrence,' a grand picture, on the right of the huge gilt shrine, which serves as the high altar, is inscribed, in white letters upon the gridiron, *Angelo Nardi, ft. an. 1620*. Perhaps the best of all is that which represents Our Lady ascending from the tomb, around which stand the adoring apostles. The heads are noble; the composition is graceful; and the colouring is of a Venetian richness and splendour.

The judges of the competition were qualified to decide the merits of the rivals. Giovanni Battista Crescenzi, was an Italian painter and architect, who was immortalized by the Pantheon of the Escorial, upon which he was at this time employed. Juan Bautista Mayno (1569—1649), a Dominican friar, had been one of the favourite scholars of El Greco, at Toledo. Philip III. made him drawing-master to his son, afterwards Philip IV., who was very fond of him, and placed him in the same capacity over his own heir apparent, Balthazar Carlos. He painted for the royal palaces many pictures, some of which are now in the queen of Spain's gallery. Of these the best is the allegorical composition

called the 'Reduction of a province in Flanders.' Philip IV. stands in the foreground, receiving a laurel crown from Minerva, and attended by Olivares; by a daring fiction, rebellion and heresy lie vanquished, kissing the ground beneath their feet, while a loyal multitude, in the distance, gaze with dutiful admiration at the royal portrait displayed to them by a general officer. The heads are well painted; and there is some force in the sober colouring; although the picture is far from deserving such epithets as 'stupendous and amazing,' applied to it by the good-natured Palomino.¹

Velazquez gained a complete victory over his more experienced competitors. He received the prize, and his picture of the 'Expulsion of the Moriscos,' was hung in the great hall of the Alcazar. In the centre of this composition, in which Velazquez was degraded by the evil spirit of the age into a panegyrist of cruelty and wrong, appeared Philip III., mean in figure, and foolish in face, pointing with his truncheon to the sea, where ships were riding, and whither some Christian soldiers were conducting a company of Moors and their weeping

¹ Palomino, tom. iii. p. 456.

women and children; and on his right, Spain in the form of a stately dame, armed in Roman fashion, sate at the base of a temple, benignly smiling on the oppressors. On a pedestal, the following inscription explained the subject of the picture, and a bigot's notions of piety and justice, peace and good will to men.

PHILIPPO III. HISPAN. REGI CATHOL. REGVM
PIENTISSIMO, BELGICO, GERM. AFRIC. PACIS, ET
JVSTITIE CVLTORI; PVBLICÆ QVIETIS ASSERTORI;
OB ELIMINATOS FÆLICITER MAVROS, PHILIPPV
IV. ROBORE AC VIRTVTE MAGNVS, IN MAGNIS
MAXIMVS, AD MAIORA NATVS, PROPTER ANTIQ.
TANTI PARENTIS ET PIETATIS, OBSERVANTIÆQVE
ERGO TROPHŒVM HOC ERIGIT ANNO M.DC.XXVII.

On a label beneath, was the signature of the painter:—

DIDACVS VELAZQVEZ HISPALENSIS. PHILIP. IV.
REGIS HISPAN. PICTOR. IPSIVSQVE JVSSV FECIT ANNO
M.DC.XXVII.

It is probable that the picture perished in the fire of the Alcazar, in 1735.¹ Notwithstanding its

¹ No mention of this famous painting is to be found in Ponz, tom. ii. pp. 2—79, where the new palace of Madrid is described at great length, nor in the *Viage de España*, &c., por. D. Nic. de la Cruz, conde de Maule, 14 tomos, 8vo, Cadiz, 1812, tom. xi. p. 1—27. Cumberland omits it in his catalogue of the pictures there; and his description of it in the *Anecdotes*, vol. ii. p. 18, is, like my own, borrowed from

interest and traditional merits as a specimen of art, it is the work of Velazquez that may be spared with the least reluctance by those who hold in just abhorrence the last and wickedest of the crusades.

Besides the post of usher, the king gave Velazquez the rank of gentleman of the chamber, with its emoluments of 12 reals a-day,¹ and the annual allowance of 90 ducats for a dress. Nor was his bounty confined to the artist himself; he bestowed on his father, Don Juan Rodriguez de Silva, three legal appointments in the government offices at Seville, each worth 1000 ducats annually.

In the summer of 1628, Rubens came to Madrid as envoy from the archduchess infanta Isabella, governess of the Low Countries. He and Velazquez had exchanged letters before they met, and they met predisposed to become friends. The frank and generous Fleming, in the matu-

Palomino, tom. iii., p. 486. Cean Bermudez neither enumerates it amongst the works of Velazquez extant in his day, nor accounts for its disappearance; and Don José de Madrazo, director of the royal gallery of Spain, to whom I applied for information, had neither seen the picture nor ascertained its fate.

¹ In this Palomino is confirmed by the *Inventaire général des plus curieuses recherches des royaumes d'Espagne*, 4°. Paris: 1615, p. 163.

richness of his genius and fame, could not but look with interest on the young Spaniard, much akin to him in disposition, talents, and accomplishments, and destined, like him, to lead the taste of his country and extend the limits and renown of their common art. The Spaniard could not fail to value the regard, and seek the society of one of the most famous painters and worthiest men of the age. He became the companion of the artist-envoy's leisure, he led him to the churches and galleries, and showed him the glories of the Escorial. There, in the grand refectory or in the prior's chamber of the matchless monastery, pausing before Titian's 'Last Supper,' and the 'Pearl' of Rafael—the chiefs of Flemish and Castilian painting did homage to the sovereign masters of Italy.

Rubens' mission to Spain detained him for nine months at Madrid. He skilfully opened his negotiations by presenting eight of his pictures to the picture-loving king, who, though slow in entering upon his diplomatic business, immediately sat to him for an equestrian portrait, which Lope de Vega made the subject of a complimentary poem.¹ He painted four other

¹ *Obras sueltas*, 21 tom. 4°. Madrid: 1776—9, i. p. 256.

portraits of the king, and also portrayed every other member of the royal family, for his mistress the archduchess. Of the archduchess Margaret, daughter of the emperor Maximilian, and granddaughter of Charles V., who had taken the veil in a convent of barefoot nuns at Madrid, with the name of sister Margaret of the Cross, he painted a portrait somewhat larger than half length, and made several copies of it. He also painted a large picture of Philip II. on horseback, with the sickly countenance of his old age, with a figure of Victory leaning from a cloud and crowning him with laurel; a stiff and ungainly picture, and one of the worst he ever executed.

Whilst he was thus employed, no day passed without a visit from the king, who loved to converse with his artists as they worked, and who impressed the acute Fleming, as he afterwards impressed lord Clarendon,¹ with a favourable opinion of his intellectual powers. 'Well gifted both in body and mind,' says Rubens, in one of his letters,² 'this prince were surely capable of ruling, in good or evil fortune, did he

¹ *Hist. of the Rebellion*, vol. vi. p. 385.

² Gachet: *Lettres de Rubens*, 8vo. Bruxelles: 1846; p. 226; from Gachet's translation of the original Flemish.

rely more on himself, and defer less to his ministers; but now he pays for the credulity and follies of others, and is the victim of a hatred in which he has no concern,—the personal animosity of Buckingham and Olivares.

His rapid pencil was interrupted during his stay at Madrid not only by the affairs of his mission, but by attacks of fever and gout. Nevertheless, besides the royal portraits, he found time to make careful copies of some of Titian's pictures, sarcastically styled in after days, by Mengs, his translations from the Italian into Dutch; to paint several works for private collectors and public institutions; and to enlarge the canvas and add several figures, including an excellent portrait of himself on a bay horse, to the composition of his grand 'Adoration of the kings,' now in the queen of Spain's gallery. That gallery still possesses sixty-two of his pictures; and Spain at one time was perhaps richer in fine specimens than Flanders itself. The 'Garden of Love,' 'Rodolph of Hapsburg giving his horse to the host-bearing priest,' and many others in the royal collection at Madrid, are little inferior, as pieces of narrative painting, to the celebrated works which are the glory of Antwerp. The museum at Valladolid still pre-

serves his three large altarpieces presented to the Franciscan nunnery of Fuensaldaña by the count of the same name, and somewhat overpraised by Ponz as his best pictures in the peninsula. Many of the greatest efforts of his genius now in England were brought from Spain by the military robbers of France, or by picture dealers who followed in their wake. The 'Lion Hunt,' now Lord Ashburton's,¹ once adorned the Leganes and Altamira galleries. The gigantic compositions in the collection at Grosvenor house, filled with brawny sons and flabby daughters of Anak, were painted by order of Olivares, and hung by him in the lofty church of the nunnery at Loeches. Lord Radnor² has an interesting landscape, of which Rubens may have made the sketch during a ramble with Velazquez. It is a view of the Escorial, as seen from the hill behind. The solitary monk, the wooden cross, and the passing deer in the foreground, the rocky hills around, and the cold grey skies above, are in admirable keeping with the solemn and suggestive scene.

¹ At Bath House, Piccadilly.

² At Longford Castle, Wilts.



CHAPTER V.

THE advice and example of Rubens increased the desire long entertained by Velazquez to visit Italy. After many promises and delays, the king at last consented to the journey, giving him leave of absence for two years, without loss of salary, and a gift of 400 ducats. The count- duke, at parting, made him a present of 200 ducats, and a medal of the king, and furnished him with many letters of introduction. With his trusty Pareja for a follower, he sailed on the 10th of August, 1629, from Barcelona, in the company of the great captain Ambrosio Spinola, then on his way to govern the duchy of Milan, and command the Spanish and imperial troops before Casal.¹

The pilgrim's first step on the promised land of art, was on the stately quays of Venice. He was honourably received in that city by the ambassador of Spain, who lodged him in his palace and entertained him at his own table.

¹ Dunlop's *Memoirs*, vol. i. p. 143.

The Republic of the hundred isles had now declined into the silver age of her arts as well as of her power. The bold spirit which had sustained and repelled the shock of the Leaguers of Cambray had departed from her councils. No longer were

Le donne, i cavalier, l'arme, gli amori,

of the great old houses, painted by Giorgione, Titian, Pordenone, Paul Caliari, or Tintoret; the close of the last century had seen extinguished the last star of that glorious constellation. Their successors, feeble if not few, lived upon the ideas and the fame of the former age. Of these, Alessandro Varotari, known as Il Padovanino, was one of the most considerable; he affected in his works the spacious banquet-halls, and imposing figures, the sumptuous draperies and snarling dogs, *in uso Paolesco*; and the 'Marriage of Cana,' esteemed his master-piece, had somewhat of the grandeur of the Veronese.¹ Pietro Liberi was commencing his career as a painter of altar-pieces, which faintly reflected the style of Titian, and of naked Venuses, which gained him the name of Libertino. Turchi, perhaps the ablest of the band, who had painted much and tolerably well, for the city churches, was

¹ Lanzi, tom. iii. p. 227.

now residing at Rome. The degenerate age of the dark colourists, the *tenebroso*, had already begun to cast its gloom over the art of the island-city.

Such being the state of Venetian painting at this time, Velazquez conversed, during his stay, rather with the mighty dead than with the living masters of his profession. In the cathedral of St. Mark and its subject churches, in the palace of the doge, and in those of the great patricians, he found many new motives for that admiration of Giorgione, Titian, and their fellows, which he had already learned at the Escorial. He spent his time chiefly in making copies of the more remarkable pictures, amongst others, of Tintoret's 'Crucifixion' and 'Last Supper,' the latter of which he afterwards presented to the King of Spain.

His studies were, however, disturbed by the war of the Mantuan succession, then raging in Lombardy. The hostile troops of France, or the friendly forces of the emperor and the catholic king, equally dangerous to the peaceful traveller, hovered so near the city, that in his excursions he always went attended by a guard of the ambassador's servants. Fearing lest the communication with Rome might be cut off, he left Venice, though with reluctance, about the end of the year, and proceeded to Ferrara. In

that ancient city he presented his letters to the ruling legate, cardinal Giulio Sachetti, who formerly had been nuncio to Spain, and who, afterwards, unsuccessfully contested the keys of St. Peter with Giovanni Battista Panfili, Innocent X.¹ His eminence received the king of Spain's painter with the utmost courtesy, lodging him in his palace, and even inviting him to his table, an honour which Velazquez, not being prepared for such a condescension from a prelate with a red hat, respectfully declined. A Spanish gentleman of the household was, however, appointed to wait upon him during his two days' sojourn, and show him the pictures of Garofalo, and other wonders of Ferrara; and his farewell interview with the legate, who loved or affected to love Spain, lasted for three hours. Horses were provided for his journey to Bologna, and his Spanish friend accompanied him as far as Cento, a distance of sixteen miles.

The fine school of Bologna hardly detained

¹ *La giusta statera de' Porporati*; 12°. Genevra: 1650, p. 92. This curious and scurrilous volume has been translated by Hugh Cogan; *The Scarlet Gown*; 8vo. London: 1653. Sachetti made so sure of being chosen, that it was said of him, after the election of Innocent X., in a pasquinade of the day—'He that entered the conclave pope, came out cardinal,' p. 96.

him in that city; and although he had letters for the cardinals Nicolas Lodovisi and Balthasar Spada, he suppressed them, fearing the delay that might be caused by their civilities. Taking the way of Loretto, the more pious if the less direct road, he hurried forward to Rome. From the celebrated shrine of Our Lady, the journey across the Apennine could not fail to delight his fine taste and cultivated intellect. He was advancing towards the eternal city, amidst the monuments of her ancient and modern glory. The old gate of Spoleto, whence Hannibal, fresh from Thrasymene, was repulsed, and the aqueduct, second only to that of Segovia; the bridge of Augustus, at Narni, and the delicate temple of Clitumnus, lay almost beside his path to the Pantheon and the Flavian Amphitheatre. The little town of Foligno afforded him a foretaste of the Vatican, in that lovely Madonna of Rafael, then in the convent of the Contesse, and still known in the papal gallery as the Virgin of Foligno. And Velazquez, happily, was in a condition to enjoy these things; to indulge all the emotions of an accomplished mind, as the landmarks, new and yet familiar, appeared, and as the dome of the great Basilica, rising above the classic heights around, harbingered the mother-city of his art and his

faith. Unlike most painters, he entered these sacred precincts with a name and a position already established, moved perhaps by hopes of higher distinction, but with no fears of failure to disturb his serenity, no visions of penury—

To freeze the genial current of his soul.

In far different circumstances, and with different feelings, that road had been traversed, but a few years before, by two brethren of his craft, who were to become his equals in renown, Nicolas Poussin, an adventurer fresh from his Norman village, and Claude Gelée, a pastry-cook's run-away apprentice from Lorraine.

The papal chair was, at this time, filled by Urban VIII., Maffeo Barberini, a pontiff chiefly remarkable for his long incumbency of that splendid preferment, his elegant Latin verses,¹ and two works executed at his cost from the designs of Bernini, the grand high altar of St. Peter's, and the Barberini palace, for which the Coliseum served as a quarry.² He and his car-

¹ They found an English editor above a century ago. *Maphæi S. R. E. Card. Barberini postea Urban P. P. VIII. Poemata. Præmissis quibusdam de vita auctoris et annotationibus adjectis.* Edidit Josephus Brown, A.M. Coll. Regin. Oxon.—8vo. Oxon. 1726; is a handsome volume.

² Hence the Roman saying, 'Quod non fecerunt Barbari

dinal-nephew, Francesco Barberini, received Velazquez very graciously, and offered him a suite of apartments in the Vatican; which the artist humbly declined, contenting himself with less magnificent lodgings, and the right of access, granted as soon as asked, at his own hours to the papal galleries. There he applied himself with great diligence to study, and, with his crayon or colours, culled some flowers from the new world of painting which now burst upon his gaze. Michael Angelo's 'Last Judgment,' in the Sistine chapel, scarce ninety years old, was yet undimmed by the morning and evening incense of centuries. Of this he copied many portions, as well as the Prophets and the Sybils; and he copied, also, the Parnassus, Theology, Burning of the Borgo, and other frescos of Rafael.

Happier than Venice, Rome at this epoch could boast more artistic talent than had been found within her walls at one time since the days of Michael Angelo. Many of the Bolognese masters were sojourning for a season, or had fixed their abode, in the capital. Domenichino

fecere Barberini.' The Farnese, Paul III. and his nephews, were, however, the first and greatest destroyers. Gibbon's *Decline and Fall*. 8 vols. 8vo. London: 1828; vol. viii. p. 461.

and Guercino were now engaged on some of their best works, the 'Communion of St. Jerome,' and the 'Finding of the body of St. Petronilla;' the Grotto Ferrata, and the Lodovisi frescos. Guido Reni alternated between the excitements of the gaming table, and the sweet creations of his smooth-flowing pencil. Albani, the Anacreon of painting,¹ was adorning the halls of the Borghese and the Aldobrandini with cool forest glades, peopled with sportive loves and graces. The great landscape painters of France, Poussin and Claude, were laying the foundations of their delightful and fertile schools. Beautiful fountains, palaces, and churches, rising in all quarters of the city, displayed the architectural genius of Bernini, the friend of popes, the favourite of princes, and the most busy and versatile of men.² This society of able artists was unhappily divided, by ignoble jealousies and personal quarrels, into

¹ Lanzi: *Storia Pittorica*, tom. v. p. 105.

² Evelyn, in his *Diary* at Rome 1644, notices Bernini as a 'sculptor, architect, painter, and poet, who, a little before my coming to this city, gave a public opera, (for so they call shews of that kind) wherein he painted the scenes, cut the statues, invented the engines, composed the music, wrote the comedy, and built the theatre.' *Memoirs and Diary of John Evelyn*. 5 vols. 8vo. London: 1827; vol. i. pp. 189, 190.

many factions; from which Velazquez stood aloof, without avoiding the society of the better spirits of the band.

Attracted, as spring advanced, by the airy and agreeable situation of the Villa-Medici, built on the ancient gardens of Lucullus, he obtained permission from the Tuscan government, through the good offices of the tasteful count of Monterey, ambassador of Spain, to take up his quarters there for a season. This villa, hanging on the wooded brow of the Pincian hill, commands from its windows and garden-Belvedere, the whole circuit of the city, the Campagna bestrode by hoary aqueducts, and the yellow windings of the Anio and the Tiber. It contained, at this time, a noble collection of antique marbles, and the stranger from the land of painted wooden sculpture, lodged under the same roof with the peerless Venus of Adrian and the Medici. Bought thirty-seven years afterwards by Colbert, for the French Academy of Painting founded by Louis XIV., this temporary residence of Velazquez has since been the home of most of the great artists of France, during their student days, since the time of Poussin. Its beautiful garden, long a fashionable resort, has now fallen into comparative neglect; but the lover of

scenery and meditation, once attracted thither, will find his 'due feet never fail' to linger, at noon beneath the alleys of tufted ilex, or at sunset, on the crumbling terrace, while twilight closes over the city and its giant dome.

From this pleasant retreat Velazquez was driven, at the end of two months, by an attack of tertian fever, induced by the malaria which in the warm season hangs round the heights of Rome, and renders the Pincian villas pernicious to foreign constitutions. He was carried down into a lodging in the city, near the palace of Monterey, who showed him unremitting kindness and attention, causing him to be attended, free of cost, by his private physician, and supplying him with all necessary comforts from his own house.

Velazquez, at this time, lived for nearly a year at Rome. He went thither to study the great masters, and he appears to have studied them diligently; but, like Rubens, he copied their works, and noted their style, and adhered to his own. The oak had shot up with too vigorous a growth to be trained in a new direction. While at Rome, he seems to have painted only three original pictures: an excellent por-

trait of himself for Pacheco,¹ and the 'Forge of Vulcan,' and 'Joseph's Coat,' which are amongst the most celebrated of his works.

The Forge is a large composition, on a canvas ten feet and a half wide by eight feet high, of six figures, by which his skill in anatomy is fully proved. It represents Vulcan in his cavern, surrounded by the Cyclops, hearing from Apollo the tale of the infidelity of Venus. Had the speaker been conceived and painted with as much force and truth as his auditory, this picture would have been unexcelled in dramatic effect by any production of the pencil. But unhappily the Delian god—

fulgente decorus arcu
Phœbus,—²

is wanting in all the attributes of beauty and grace with which poetry has invested him, and as he stands, pointing with his upraised finger, he might be mistaken, but for his laurel crown and floating drapery, for some common-place youngster, telling some common-place story. Beneath the shadow of the Vatican, and with the models of Phidias and Rafael at hand, it is difficult to understand how Velazquez came to paint an

¹ Pacheco, p. 105.

² Horat. *Car. Sæc.* v. 61, 2.

Apollo so ignoble. Vulcan and his swart crew atone, however, for the faults of Apollo. The armourer of the gods is painted from the sketch of Homer, brawny and halting. Stunned by the tidings of his dishonour, he gazes half in anger half in sorrow at the speaker, his hammer sinking to his side, the iron cooling on the anvil, and his feelings as yet unsoothed by hope or scheme of vengeance. Rage and grief, pathos of expression and ugliness of feature, the most difficult of combinations for the artist, are combined in his countenance. The three Cyclops at the anvil, and the bellows-blower behind, have likewise suspended their labours, and stare with fierce dazzled eyes, and gaping curiosity at the bright visitor, bending forward their shaggy heads, the better to catch the tale of celestial scandal. The blaze of light around the god of day falls full on their smirched and stalwart forms, and dies away in the gloomy recesses of the cavern. This picture, formerly in the palace of Madrid, is now in the queen of Spain's gallery ; it was indifferently engraved by Glairon, in 1798.

'Joseph's Coat' has not been engraved, and after a brief visit to Napoleon's Louvre, has returned to its original place at the Escorial.¹ It

¹ *Penny Cyclopædia* ; art. Velazquez.

represents the sons of Jacob bringing to their father their brother's bloody garment, which is not depicted as a coat of many colours, according to the story, but a plain brown jerkin, with a blood-stained white lining. The patriarch, dressed in a blue robe and brown mantle, is seated on the left side of the picture, with a Turkey carpet, on which a black and white dog stands barking, at his feet. On the other side of this carpet, stand three of his sons, one of them turning away with uplifted arms, as if overcome with grief, and the other two unfolding the coat; and in the centre of the canvas, two others are dimly visible in the deep shadow of the background. In force of colouring and expression, the head of Jacob is equal to anything that the artist ever painted. But the emotion of the old man is not all sorrow—it is sorrow, mingled with anger, and suspicion of foul play, and ready to vent itself in reproaches. Hence the Jacob of Velazquez is far less touching than the Jacob of Moses. The pathos of that inimitable story lies in the much-abused patriarch's submission to the stroke, without a word of distrust, murmur, or reproof. Looking at the coat, says the law-giver, he knew it, and said, 'it is my son's coat; an evil beast hath devoured him; Joseph is, with-

out doubt, rent in pieces. And Jacob rent his clothes and put sackcloth upon his loins, and mourned for his son many days.¹ The three more prominent brethren are sturdy knaves, two of them nearly naked ; their faces and figures so closely resemble those of the Cyclops, that they appear to have been painted from the same models.²

¹ Genesis, ch. xxxvii. v. 32—34. It is fair to mention that Mr. Beckford calls Joseph's Coat 'the most profoundly pathetic of pictures,' and 'the loftiest proof in existence of the extraordinary powers of Velazquez.' — *Letters from Spain*, No. x. A fine duplicate, which I saw in 1845, in the possession of Don José Madrazo, at Madrid, differs, I think, in some details, from the original ; the dog, for example, lying asleep at Jacob's feet, instead of barking at the bearers of the coat. N. de la Cruz, tom. xii. p. 77, speaks of the picture as being then, 1812, at the Escorial, which renders it doubtful whether it went to Paris.

² I remember another example of pictorial transformation, yet more extraordinary, on account of the contrast of the subjects, and the juxtaposition of the pictures in which it occurs. The king of Denmark's gallery at Copenhagen possesses two pictures, each containing two figures, by Carlo Cignani, representing, the one the chastity of Joseph, and the other the rape of Lucrece, in which Lucrece is identical with Potiphar's wife, and the Roman ravisher with the self-denying Hebrew. *Fortegnelse over den Kongelige Malerisamling paa Christiansborg Slot*. 8vo. Kjøbenhavn : 1842, Nos. 125 and 128, p. 7. The first of these is a full-length picture, from which the Joseph and Potiphar's Wife, in the Dresden Gallery, *Verzeichniss, Hauptabth.* ii. No. 337, p. 68, is an extract.

These two pictures show how closely Velazquez adhered, when at Rome, to his original style; overawed, perhaps, by Rafael and Michael Angelo, and choosing rather to display his unrivalled skill in delineating vulgar forms, than to risk his reputation in the pursuit of a more refined and idealized style. His Hebrew patriarchs are swineherds of Estremadura, or shepherds of the Sierra Morena; his Cyclops, common blacksmiths, like those who may have shod his horse in some remote hamlet of La Mancha, as he rode to Madrid. As the market or the smithy seldom afford models for a painter in search of an Apollo, the composition into which such a character enters is that in which he has been least successful.

Towards the end of the year 1630, Velazquez visited Naples, where his father-in-law's friend and patron, the duke of Alcalà, was then viceroy. There he had the tact to conciliate the esteem, without incurring the jealousy of his countryman, the Valencian Ribera; who, with his ruffianly partizans, Corenzio and Caracciolo, had established a sort of reign of terror in the republic of art. Amongst the eminent masters who then illustrated the school of Naples, at its brightest epoch, the brilliant

Massimo Stanzione, who was called the Neapolitan Guido Reni, appears principally to have attracted the admiration of Velazquez; and the influence of the style of the Italian may often be traced in the subsequent performances of the Spaniard.

At Naples Velazquez executed the portrait of the infanta Maria, who had rejected, in her girlhood, the prince of Wales, and who was now, as the bride of her cousin Ferdinand king of Hungary, on her way to the repose of the imperial throne. This picture was painted for the gallery of her brother of Spain. Embarking, probably at Naples, for one of the Spanish ports, Velazquez reached Madrid in the spring of 1631.





CHAPTER VI.

ARRIVING at Madrid, Velazquez was kindly received by Olivares, who highly commended his moderation in returning home within the two years allowed for his tour. By the minister's advice, he lost no time in appearing in the royal presence, to kiss hands, and thank his majesty for his faithful observance of his promise that no other artist should paint his portrait, a fidelity for which Philip indeed deserves some credit, if Rubens paid a second visit to Madrid during the absence of the patentee of the monopoly.¹ Like the favourite, the king received him graciously ; and directed that his studio should be removed to the northern gallery of the Alcazar, commanding a view of the Escorial, and probably situated nearer to the royal apartments than his previous rooms in the Treasury. Here Philip was accustomed to visit Velazquez, almost every day,

¹ *Annals of the Artists of Spain*, Chap. viii. p. 550.

and mark the progress of his works, letting himself in at pleasure, by means of a private key; and here he would sit for his portrait, sometimes for three hours at a time.¹

The first picture painted by Velazquez, after his return, was a portrait, the first of many, of the infant Balthazar Carlos, prince of Asturias, born during his absence in Italy. He was soon afterwards called to assist in the deliberations of the king and the count-duke, on the subject of a statue of the former, for the gardens of Buenretiro. The Florentine Tacca being chosen to execute the work, the minister wrote to the grand duke and duchess of Tuscany, to obtain their co-operation and advice. To guide the sculptor in the attitude and the likeness, the duke suggested that an equestrian portrait should be sent, which was accordingly executed, as well as a half-length portrait, by Velazquez. To make assurance doubly sure, the Sevillian Montañes furnished a model, and the result was the noble bronze statue which now stands in front of the palace at Madrid, bearing the impress of the mind of Velazquez.

This fine work, perhaps the best equestrian

¹ Pacheco, p. 105.

statue which modern art had yet produced, was finished and placed on its pedestal in 1640, at a great cost.¹ The prancing horse, supported only on his hind legs and flowing tail, was long reckoned a miracle of mechanical skill, and Galileo himself is said to have suggested to the artist the means by which the balance is preserved.² Paris, Copenhagen, and St. Petersburg, have since acquired similar prancing statues, and the world has ceased to marvel. But the work of Tacca will always command admiration, by the boldness of its design, the elaborate beauty of its workmanship, and the animation both of the steed and his rider. To the former, it may be objected that his hind legs are not placed sufficiently under his body, and that his attitude is rather that of a steady English hunter, taking a standing leap, than of a caracoling courser of the manege. This defect is, however, atoned for by the fine modelling of his head and forehead, and by the graceful seat and martial air of the king, who bears his weighty armour and wields his truncheon like another prince Hal of Lancaster.

¹ In the inventory of Buenretiro, says Ponz (tom. vi. p. 101), it was estimated at 40,000 doubloons, but it doubtless did not cost so large a sum.

² Ponz: tom. vi. p. 98.

The scarf, also, ending with happy effect in a broad border of lacework, is thrown across the royal shoulders, and streams in the breeze with an airy lightness seldom found in fluttering masses of marble or metal. On the saddle-girth is this inscription:—*Petrus Tacca, f. Florentiæ anno salutis MDCXXXX*. Removed, in 1844, from the newly-planted groves of Buenretiro to the spacious square in front of the palace of Philip V., the statue has been placed on a high pedestal, adorned with tolerable bas-reliefs, where it looks down on the bronze lions and marble deities, and is reflected in the basin, of a fountain.¹

Portraiture seems to have chiefly occupied, for some years, the pencil of Velazquez. His fine equestrian pictures of Philip III. and queen Margaret, in which he, doubtless, availed himself of the works of Pantoja, were probably executed soon after his return from Italy. They are now in the Royal gallery, at Madrid.² The solemn,

¹ The bas-reliefs, two in number, represent Philip IV. giving a medal to Velazquez, and an allegorical subject illustrating his patronage of art; the smaller sides of the pedestal bear these inscriptions: 'PARA GLORIA DE LAS ARTES Y ORNATO DE LA CAPITAL ERIGIÓ ISABEL SEGUNDA ESTE MONVMENTO;' and, 'REINANDO ISABEL SEGUNDA DE BORBON AÑO 1844.'

Catalogo: Nos. 230, 234.

stolid king, baton in hand, and dressed in trunk hose, cuirass, ruff, and a small black hat, goes prancing along the sea-shore on a dun horse, which he sits with the easy air of a man who, in his youth, had distinguished himself in the games of the manege.¹ His consort, in a rich dark dress, and mounted on a piebald jennet, of which the mane and embroidered housings almost sweep the ground, takes the air at the gentler pace befitting a matronly queen ; behind her, extends a wide landscape, closed by solitary mountains.

To the same period may be referred another equestrian portrait of life size, that of the count-duke of Olivares, which graces the same gallery.² Velazquez, doubtless, put forth all his skill in portraying this powerful patron ; and the picture enjoyed so high a reputation in Spain, that Cean Bermudez considered it superfluous either to describe or to praise it. The minister, dressed in a cuirass and crimson scarf, looks back over his left shoulder, as he turns his horse's head towards a battle raging in the far distance, in

¹ Florez: *Las Reynas Catholicas*; tom. ii. p. 927. Vicente Espinel: *Vida de Marcos de Obregon*. 4°. Madrid: 1744, p. 167, records the gallantry with which Philip III. led his *quadrilla* in the *juegos de cañas*.

² *Catalogo*, No. 177.

the conduct of which, by a poetical licence, he is supposed to be concerned. His countenance, shaded by a broad black hat, is noble and commanding; he has a profusion of brown locks, and his long thick moustachios curl with still greater fierceness than those of his lord and master. The horse is a prancing bay stallion, of the Andalusian breed, which, says Palomino, with a pleasant pomp of diction, 'drinks from the Betis, not only the swiftness of its waters, but also the majesty of its flow.'¹ Both in face and figure, this portrait confirms the literary sketch by Voiture, who describes the count-duke as one of the best horsemen and handsomest gallants of Spain,² and belies the hideous caricature of *Le Sage*.³ Lord Elgin⁴ possesses a fine repetition of this picture, of a smaller size, in which the horse is white instead of bay. If there be any fault in these delightful pieces of

¹ 'Que bebió del Betis, no solo la ligereza con que corren sus aguas sino la magestad con que caminan.'—PAL. tom. iii. p. 494.

² *Œuvres de Voiture*, tom. ii. p. 270; see also Marcos de Obregon, p. 168.

³ *Gil Blas*, book xi. ch. 2, where he is described as having shoulders so high that he appears humpbacked, an enormous head, sallow skin, long face, and pointed chin turning upwards.

⁴ At Broomhall, Fifeshire.

true history-painting, it is that the saddle is rather nearer the shoulder of the horse than the fore-shortening justifies. Velazquez painted many other portraits of Olivares. That which hung in the late king of Holland's private gallery, now dispersed, is one of the best of those in which the minister is not painted in the saddle. It represents him standing in a black velvet dress, with the green cross of Calatrava on his breast, and knots of green ribbon on his cloak, and looking to perfection his three-fold character, as the high-bred noble, the sleek favourite, and the adroit politician.¹

In 1638, duke Francis I. of Modena² came to Madrid to act as godfather to the infanta Maria Theresa, who was baptized on the 7th October in that year. He caused Velazquez to paint his portrait, and was so pleased with the performance, that he rewarded him with a gold chain, which the artist used to wear on days of gala.

¹ There is an excellent repetition of this picture in the collection of Colonel Hugh Baillie, M.P., 34, Mortimer Street, Cavendish Square, London; and an indifferent one in the Louvre; Gal. Esp. No. 291.

² Palomino, tom. iii. p. 492, says Francis III., in which he is followed by Cumberland, *Anec.* vol. ii. p. 25, although that duke was contemporary with the latter.

In 1639, Velazquez produced one of his noblest pictures; which proved, that although from choice his pencil dwelt chiefly on subjects of the earth, it could rise to the height of the loftiest theme. It was the 'Crucifixion,' painted for the nunnery of San Placido, at Madrid. Unrelieved by the usual dim landscape, or lowering clouds, the cross in this picture has no footing upon earth, but is placed on a plain dark ground, like an ivory carving on its velvet pall. Never was that great agony more powerfully depicted. The head of Our Lord droops on his right shoulder, over which falls a mass of dark hair, while drops of blood trickle from his thorn-pierced brows. The anatomy of the naked body and limbs is executed with as much precision as in Cellini's marble, which may have served Velazquez as a model; and the linen cloth wrapped about the loins, and even the fir wood of the cross, display his accurate attention to the smallest details of a great subject. In conformity with the rule laid down by Pacheco,¹ Our Lord's feet are held, each by a separate nail; at the foot of the cross are the usual skull and bones, and a serpent twines itself around the

¹ *Arte de la Pintura*, p. 591.

accursed tree. 'If there were nothing,' says Cumberland, 'but this single figure to immortalize the fame of Velazquez, this alone were sufficient.'¹ The sisterhood of San Placido placed it in their sacristy, a wretched cell, badly lighted by an unglazed grated window, where it remained until king Joseph and his Frenchmen came to Madrid to discover

There, in the dark, so many precious things,
Of colour glorious, and effect so rare.²

It was afterwards exposed for sale in Paris, and redeemed at a large price by the duke of San Fernando, who presented it to the royal gallery of Spain,³ where it has been lithographed; an indifferent engraving having been previously executed by Carmona.⁴

In the same year Velazquez painted a portrait of Don Adrian Pulido Pareja, knight of Santiago, and admiral of the fleet of New Spain. Mindful of the practice of Herrera, he executed this work with brushes of unusual length, in a bold free style, so that the canvas, highly effective

¹ Cumberland; *Anec.* vol. ii. p. 25.

² *Paradise Lost*; b. iii. v. 611—12.

³ *Catalogo*; No. 51.

⁴ The engraving has a landscape background, which is quite invisible in the picture.

when viewed from a proper distance, seemed a mere mass of blotched colours if approached too closely. It is related of Titian, that his portraits of pope Paul III. and the emperor Charles V., exposed to the open air, the one on a terrace, the other beneath a colonnade, were reverently saluted by the people who went by, as if they had been the living and actual possessors of the keys of St. Peter, and the sceptre of Charlemagne.¹ But of this picture Palomino tells a story still more curious in itself, and flattering to Velazquez, inasmuch as the scene of the deception was the studio and not the streets, and the person deceived not a Switzer pikeman 'much bemused in beer,' or a simple monk from the Apennine, but one of the most acute of picture-loving kings. The admiral's portrait being finished and set aside in an obscure corner of the artist's painting room, was taken by Philip IV., in one of his morning lounges there, for the bold officer himself. 'Still here!' cried the king—in some displeasure, at finding the admiral, who ought to have been ploughing the main, still lurking about the palace—'having received

¹ Northcote: *Life of Titian*, vol. ii. p. 39. Ridolfi: *Vite dei Pittori Veneti*. 2 vol., 8vo. Padova: 1836, vol. i. p. 222.

your orders why are you not gone?' No excuse being offered for the delay, the royal disciplinarian discovered his mistake, and turning to Velazquez, said, 'I assure you, I was taken in.' This picture was rendered interesting, both by its story, and by the artist's signature, which he rarely placed on his works; *Didacus Velasquez fecit Philip IV. a cubiculo, ejusque pictor anno 1639.*¹ It was afterwards in the possession of the duke of Arcos. There are two full-length portraits of this admiral, both fine works of Velazquez, in England. That in the collection of lord Radnor² is painted on a brown background, with no accessory object whatever, and the canvas is inscribed with the name *Adrian Pulidoporeja*. It represents a grave Castillian gentleman, with a bronze weather-beaten face, and a head of thick black hair; his dress is of black velvet, with sleeves of flowered white satin, and a broad falling collar of white lace; he has a sword girt to his side by a white belt; and in his right hand he holds a truncheon, and in the left a hat. The duke of Bedford's portrait bears the inscription, *Adrian Pulido Pareja, Capitan General de la Armada y flota de*

¹ Palomino, tom. iii. p. 492.

² At Longford Castle.

*Nueva España, fallecio en la ciudad de Nueva Vera Cruz 1664.*¹ The admiral is there depicted as a swarthy man of singularly surly aspect, with beetling brows and shaggy hair and moustachios; his dress is black, with white sleeves and collar, and the red cross of Santiago on his breast; and he stands as before, hat and truncheon in hand. Behind his head there is a red curtain, and in the background a tall galleon under a cloud of canvas.

The Alcazar of Madrid abounded with dwarfs in the days of Philip IV., who was very fond of having them about him, and collected curious specimens of the race, like other rarities. The queen of Spain's gallery is, in consequence, rich in portraits of these little monsters, executed by Velazquez. They are, for the most part, very ugly, displaying, sometimes in an extreme degree, the deformities peculiar to their stunted growth. Maria Barbola, immortalized by a place in one of Velazquez's most celebrated pictures,² was a little dame about three feet and a half in height, with head and shoulders of a large woman, and a countenance much under-jawed, and almost ferocious in expression. Her com-

¹ Exhibited at the British Institution, Pall Mall, 1846.

² *Catalogo*, No. 155.

panion, Nicolasito Pertusano, although better proportioned than the lady, and of a more amiable aspect, was very inferior in elegance as a royal plaything to his contemporary the valiant Sir Geoffry Hudson,¹ or to his successor in the next reign, the pretty Luisillo, of queen Louisa of Orleans.² Velazquez painted many portraits of these little creatures, generally seated on the ground;³ and there is a large picture in the Louvre representing two of them, leading by a cord a great spotted hound, to which they bear the same proportion that men of the usual size bear to a horse.⁴ He also left a curious study of one of the women dwarfs, in the nude state, and in the character of Silenus.⁵ Amongst his grotesque pictures of this time, his 'Laughing Idiot,' known as the *Bobo de Coria*,⁶ deserves notice for its humour; as also does the 'Boy of Ballecas,'⁷

¹ At least as he appears, with a little monkey on his shoulder, in Vandyck's fine portrait of Henrietta Maria, in the collection of earl Fitzwilliam, exhibited at the British Institution, in 1846.

² Mme. d'Aulnoy: *Voyage*, tom. iii. p. 225.

³ *Catalogo*, Nos. 246, 255, 279.

⁴ Gal. Esp. No. 299.

⁵ Captain Widdrington says he saw it. *Spain and the Spaniards in* 1843, vol. ii. p. 20.

⁶ *Catalogo*, No. 291.

⁷ *Catalogo*, No. 284.

who passed for a phenomenon, having been born, it is said, of a prodigious bulk, and, like our Richard III., with a mouth full of teeth, so

That he could gnaw a crust at two hours old.¹

Whilst these pleasant pictures were starting into life in the northern gallery of the Alcazar, the unwise and unjust government of Olivares, had driven Catalonia into disaffection, and at last into revolt. The turbulent citizens of Barcelona, ever ripe for a bombardment, having slain their viceroy, and seized the fortress of Monjuich, received a strong French garrison with open arms. On the opposite frontier, Portugal improving the favourable moment, threw off the yoke of Spain, and placed the duke of Braganza on the throne. Philip IV. was at last roused, and in the spring of 1642, he determined to overawe the Catalans by his presence. The household, including Velazquez and the court comedians, were summoned to attend him to Zaragoza. The first stage, however, in the royal progress, was Aranjuez, lying on the road, not to Aragon, but to Andalusia. Embosomed in a valley and an unshorn forest, and refreshed by the Tagus and the Xarama which mingle

¹ *King Richard III.*, act ii. sc. 4.

their streams beneath the palace-walls, Aranjuez has long been the Tivoli or Windsor of the princes, and the Tempe of the poets of Castille.¹ Even now, the traveller who comes weary and adust from brown La Mancha, and from the edge of the desert looks down on the palace, sparkling with its long white arcades and gilded vanes amongst woods and waters, is ready to sanction and share the raptures of Garcilasso and Calderon. The island garden, after being for long deserted by royalty and grandeeship, and left alone with its bright sun and rivers, its

¹ And even of the grave divines, for Fray Juan de Tolosa, prior of the Augustines of Zaragoza, wrote a religious treatise, which he dedicated to the infanta Isabella Clara Eugenia, and called *Aranjuez del Alma, a modo de dialogos*. 4°. Impreso en el Monasterio de Augustinos de Caragoça, 1589. In the prologo, the good prior informs us that he wrote chiefly to 'desterrar de nuestra España esta polvareda de libros de cavallerias (que llaman) o de vellerias (que yo llamo) que tienen ciegos los ojos de tantas personas, que (sin reparar en el daño que hazen a sus almas) se dan a ellos, consumiendo la mayor parte del año, en saber si Don Belianis de Grecia vencio el castillo encantado, y si Don Florisen de Niquea (despues de tantas batallas) celebrò el casamiento que deseava.' And the better to entrap the readers of books of chivalry, the worthy forerunner of Don Quixote's curate called his curious dialogues the *Aranjuez of the Soul*, 'par parecerse en algo,' that is, in a spiritual sense, 'al que tan cerca de su Corte tiene el Rey nuestro señor, tan lleno de diversas cosas, que pueden dar gusto a la vista corporal."

marble statues and fountains half hid in thickets, is again carefully kept; the elms of Charles V.¹ and his son, huge and venerable ruins, are shrouded by the vigorous growth of younger trees; and cathedral-walks of hornbeam and plane, peopled with a melodious multitude of nightingales, lead to blooming parterres and fragrant gardens of trimly trained roses. The water-pipes that once climbed unseen amongst the branches, and played from the tops of the trees,² have indeed ceased to play; but those of the architectural fountains are still in full force; and a few camels, parading to and fro with garden burdens, preserve an oriental custom of the place, as old as the days of Philip II.³ Here Velazquez attended his master in his walks, or sate retired in 'pleached bowers,' noting the fine effects of summer sunlight, and silvan shade, and making many sketches of sweet garden

¹ Beckford: *Letters from Spain*. No. xvii.

² Lady Fanshaw: *Memoirs*; pp. 222—3. *Voyage en Espagne*, 4°, Paris, 1669; p. 50. *Voyages faits en Espagne, en Portugal, &c.*, par M. M****. 12mo, Amsterdam, 1699; p. 70. Both the English ambassadress and the French abbé confess that they never saw garden-alleys so noble as those at Aranjuez.

³ J. A. Alvarez de Quindos y Baena: *Descripcion Historica de Aranjuez*. 8vo. Madrid: 1804, p. 332. The breed was suffered to become extinct in 1774, but has since been revived.

scenes. Some of these have found their way to the Royal gallery; such as the fine view of the 'Avenue of the Queen,'¹ enlivened by coaches and promenaders from the palace. Another is a study of the 'Fountain of the Tritons,'² a rich piece of sculpture in white marble, sometimes attributed to the chisel of Berruguete,³ not unlike that which refreshed the garden of Boccaccio's immortal palace.⁴ Through the boughs of over-arching trees, the light falls brokenly on a group of courtly figures, that might pass for the fair sisterhood and gallant following of Pampinea.

From Aranjuez the king moved in June to the ancient and romantic city of Cuenca, and resided there for a month, amusing himself with the chase and the drama. After a short halt at Molina, he proceeded to Zaragoza, where he spent part of the autumn, returning before winter to Madrid. Although Philip did not take any very active part in the campaign, this northern progress

¹ *Catalogo*; No. 540.

² *Catalogo*; No. 145.

³ Ponz: tom. i. p. 248.

⁴ *Decameron*, Giorn. iii. Nov. 1. *Opere volgari di Boccaccio*, 6 vols. 8vo. Firenze: 1827. vol. ii. p. 15, a passage that can never be sufficiently studied by painters and landscape architects.

must have afforded Velazquez an opportunity of studying the picturesque in military affairs.

The year 1643 saw the disgrace and banishment of the minister Olivares. The proximate cause of his downfall was the adoption of a bastard of questionable paternity as his heir, which alienated the support of his own great house, and embittered the enmity of others. This Julianillo, as he was called, was son of a celebrated courtesan, whose favours Olivares, in his youth, had shared with half the gallants of Madrid. His reputed father was one Valcarcel, who, having spent his fortune on the mother, had formerly been compelled to acknowledge the child by Olivares himself. Growing up a worthless profligate, the hopeful youth went to seek his fortune in Mexico, where he narrowly escaped the gallows; and he afterwards served as a common soldier in Flanders and Italy. Returning to Spain, when the count-duke had lost his only daughter, and all hopes of legitimate offspring, Julianillo became an opportune instrument in the hands of the unscrupulous statesman, to frustrate the expectations of his hated kindred of the houses of Medina-Sidonia and Carpio. Not only did Olivares declare him his heir, by the name of Don Henrique de Guzman, and procure

the annulment of his marriage with a prostitute, but he re-married him to the daughter of the constable of Castille, invested him with orders, titles, and high offices of state, and actually conceived the design of making this baseborn vagabond,—once a ballad-singer in the streets of the capital,¹—governor of the heir-apparent, and in the end, prime minister of Spain. Amongst other means which he took of introducing the new Guzman—his reclaimed prodigal—to the world, was to cause Velazquez to paint his portrait. There he appears in a buff coat, with a red scarf and breeches, holding in one hand a hat with blue and white feathers, and in the other, a badge of an order; the new fine clothes and the new cross of Alcantara given by his new father, that he might do honour to his new name and new rank in the presence of his new wife.² His complexion is dark, and his countenance somewhat melancholy; but his

¹ *Voyage de Espagne*. Paris: 1669; p. 284.

² One of the pasquinades circulated about the upstart Guzman, ran thus :

Enriquez de dos nombres y de dos mugeres
Hijo de dos padres y de dos madres,
Valgate el diablo el hombre que mas quisieres.

Guidi: *Relation*, p. 123, and Ferante Pallavicino: *La disgratia del Conte d'Olivarez*; Opera scelte; 12mo. Villafra: 1671-3, p. 314.

air, in spite of a youth spent in stews and sutlers' booths, is that of a gentleman and a Castillian.¹ Of this interesting historical portrait, the upper part only is finished, the rest being left incomplete, perhaps because Julianillo had relapsed into his proper obscurity. Formerly in the collection of the count of Altamira, it is now in England, in the gallery of lord Ellesmere.²

The last portrait of the count-duke while yet in his pride of place, which Velazquez painted, is perhaps that which occurs in the small picture of the royal court of manege, now in the possession of lord Westminster.³ In the foreground, the infant Balthazar Carlos, a boy of twelve or

¹ 'Il semblaît avoir toujours été ce qu'il est devenu par hazard,' says Le Sage : *Gil Blas*, liv. xii. chap. iv.

² Mrs. Jameson : *Companion to the Private Galleries*; p. 132, says 'the figure in this picture is that of a youth of eighteen or nineteen.' Julianillo did not go to Mexico till nearly that age, and was not recognised by Olivarez till he was near thirty. Dunlop's *Memoirs*, vol. i. pp. 345, 346. Lord Ellesmere made the acquaintance of the pretender to the Guzman grandeeships in the Altamira gallery, and meeting him some years after in a sale-room in London, bought him for a trifle.

³ Mrs. Jameson : *Comp. to Priv. Gal.* p. 262. A duplicate was in the possession of Don José Madrazo at Madrid, in 1827; Allan Cunningham's *Life of Sir David Wilkie*, vol. ii. p. 496; but I did not see it in his collection in 1845. The picture is mentioned by Palomino, tom. iii. p. 494, as being in his time a highly prized ornament of the palace of the marquess of Heliche.

thirteen, prances on a piebald jennet, behind which a dwarf is dimly discernible; further off Olivares, who held, amongst a countless number of offices, that of riding-master to the heir-apparent, stands in a dark dress and white boots, conversing with two men, one of whom offers him a lance; and from a balcony at an adjacent window, the king, queen, and a little infanta look down upon the scene.

This picture was probably completed only a short time before the count-duke, finding his position in the royal closet seriously affected by the pressure from without, tendered his resignation of office, which, to his surprise and mortification, was immediately accepted. Retiring by the king's order to Loeches, he amused himself for six months with his farm and his dogs, by writing an apology for his life, and perhaps by visiting the pictures of Rubens, which he had given to the conventual church. But his place of exile being changed to Toro, a decaying town on the Duero, thirty-seven leagues from the capital, he sank into melancholy and the study of magic, and died in two years, of a broken heart. Of all the courtiers and statesmen whose fortunes he had made, there were few who failed to display the proverbial ingratitude

of their order. Amongst those of them who could remember a fallen minister, one was the Grand Inquisitor, who requited Olivares for two mitres, by quietly interposing difficulties in the way of a prosecution raised against him, before the Holy Office, as a practitioner of the black art. Another was Velazquez, who sincerely mourned the misfortunes of his benefactor, and visited him in his exile, probably at Loeches. In an age when a disgraced favourite was treated, generally perhaps with much justice, as a state criminal, this act of gratitude was highly honourable to the artist. It is no less honourable to the king, his master, that friendly intercourse with the late minister was not punished by the withdrawal of court favour. Indeed it seems to have had a contrary effect on his fortunes, for in the very year of Olivares's dismissal, Velazquez was made gentleman of the royal chamber (*ayuda de camara*).

In this year, and the next, 1644, Velazquez again accompanied the court on expeditions to Aragon. On the Flemish field of Rocroy, the great Condé had just reaped his first laurels, and the Austrian eagle had been beaten, as that imperial bird had never been beaten before, by the Gallic cock. Vigorous measures were now need-

ful; and the rebels and their French allies in Catalonia could no longer be safely trifled with. Philip IV. therefore took the field in person; pranced at the head of his troops, attired in regal purple; laid siege to Lerida; and, after displaying considerable energy and ability, entered that city in triumph on the 7th of August, 1644.¹ He made his entry, dressed in a splendid suit of purple and gold, glittering with gems, and waving with plumes, and mounted on a fine Neapolitan charger.² In this gallant guise he caused Velazquez to paint his portrait.

The joy at court which followed the fall of Lerida was soon changed to mourning, by the death of the good queen Isabella, 'the best and most lamented queen of Spain'³ since the days of Isabella the Catholic.⁴ The last portrait which Velazquez painted of this royal lady was

¹ Cean Bermudez says the 8th of August, but I prefer adopting the date which I find in Ortiz: *Compendio cronologico de la hist. de España*, tom. vi. p. 446.

² Dunlop's *Memoirs*, vol. i. p. 372.

³ So Bossuet calls her, in his funeral sermon on the death of her daughter, Maria Theresa, queen of France. *Œuvres complètes*, 19 tomes 8vo. Besançon, tom. vii. p. 681.

⁴ Many hundred verses in her honour may be read in the *Pompa funeral, honras y exequias en la muerte de la muy alta y Catolica señora Doña Isabel de Borbon*. 4°. Madrid: 1645, with her portrait, by Villafranca.

the fine equestrian picture, now in the queen of Spain's gallery.¹ Here the dress of Isabella is of black velvet, richly embroidered with pearls; and contrasts well with the flowing mane of her gently pacing steed, milk-white in colour, and in shape the perfection of an Andalusian palfrey. Her cheeks whisper that the pencil and rouge-pot, the bane of Castillian beauty,² were not banished from her toilette; but the artificial roses have been planted by the dexterous hand of a Frenchwoman, and merely heighten the lustre of her large black eyes. This picture was painted as a companion piece to the equestrian portrait of the king, executed seventeen or eighteen years before, soon after his return from Seville.³

Velazquez afterwards painted the prince of Asturias, nearly of life size, mounted on a bay pony, and galloping out of the picture towards the spectator. The little cavalier is dressed like his father in a cuirass, crimson scarf, and plumed hat; he is full of boyish glee and spirit; and his miniature steed is admirably foreshortened. There is a small repetition of this picture at Dulwich College; another is in the collection of

¹ *Catalogo*; No. 303. ² Mme. d'Aulnoy: *Voyage*, i. 57.

³ Page 91.

Mr. Rogers.¹ Besides this picture, the royal gallery of Madrid possesses three other full-length portraits of this infant, all by Velazquez.² In two of them he appears in shooting costume,³ on one occasion with an admirably painted dog; and in the third he is in a rich gala dress.⁴ In the choice collection of the late Mr. Wells⁵ he was likewise to be seen, charmingly portrayed by the same master, in a suit of black velvet, slashed and richly laced. Behind him was a chest covered with crimson velvet, and adorned with gold, which deserves notice, because it exactly agrees with the description of those which contained the rich toilette furniture presented by Philip IV. to the prince of Wales.⁶ Few pictures excel this in lustre and brilliancy of colour. The prince, whom Velazquez has thus immortalized, was a good-humoured round-faced boy, who gave no promise of intellectual excellence, and who died in his 17th year.

Between 1645 and 1648, Velazquez painted, for the palace of Buenretiro, his noble 'Surrender of Breda,' a picture executed with peculiar care,

¹ In St. James's-place, London.² *Catalogo*; No. 332.

³ Id., Nos. 270 (with dog) and 308.

⁴ Id., No. 115.

⁵ At Redleaf, Kent.

⁶ *Annals of King James and King Charles I.*, p. 75.

perhaps out of regard for the memory of his illustrious friend and fellow-traveller, Spinola,¹ who died not long after they parted, in his Italian command, a victim of the ingratitude of the Spanish court. It represents that great general, the last Spain ever had, in one of the proudest moments of his career, receiving, in 1625, the keys of Breda from prince Justin of Nassau, who conducted the obstinate defence. The victor, clad in dark mail, and remarkable for easy dignity of mien, meets his vanquished foe hat in hand, and prepares to embrace him with generous cordiality. Behind the leaders stand their horses and attendants, and beyond the staff of Spinola there is a line of pikemen, whose pikes, striping the blue sky, have caused the picture to be known as that of 'The Lances.' Prince Justin lacks the high-bred air of the Genoese noble; and indeed the contrast between the soldiers of Spain and Holland is marked throughout with a somewhat malicious pencil, the former being all gentlemen and Castillians, and the latter all Dutch boors with immeasurable breeches, looking on with stupid wonder, like the Swiss guards in Rafael's 'Mass of Bolsena,' at the Vatican. The dark handsome head with a plumed hat, to the

¹ Page 108.

extreme left of the picture, is said to be the portrait of the artist.

About this time he painted the king once more, armed and upon horseback. But this portrait, on being exhibited, did not meet with the applause generally rendered to his works. While some praised, others censured, alleging that the horse was not drawn according to the rules and models of the manege. Teased with the contrary opinions of the critics, Velazquez at last expunged the greater part of the picture, writing at the same time on the canvas, '*Didacus Velazquius, Pictor Regis, expinxit.*'¹ He was more fortunate in the portrait of his friend the poet Francisco de Quevedo, now in the collection of the duke of Wellington, which has several times been engraved.² By his pencil the world has been informed that this celebrated writer had a lively countenance and a bushy head of hair; that he wore the cross of Santiago on his breast,

¹ Palomino, tom. iii. p. 496, says, this picture bore also an inscription, signifying that it belonged to the year 1625, the 20th of the king's age. If it were painted at this time, between 1644-8, it must have been taken from an earlier portrait, perhaps that executed in 1624-5; see p. 91.

² In Lopez Sedano: *Parnaso Español*, tom. iv. p. 186, by Carmona; and in the *Españoles Ilustres*, by Brandi. About seventy years ago this picture was in the collection of Don Francisco de Bruna, at Seville. *Travels through Portugal and Spain*, by Richard Twiss. 4^o. London: 1775; p. 308.

and a huge pair of spectacles on his nose; not indeed for show, like the fine ladies and gentlemen of the next reign,¹ but because he had injured his sight by over study in his youth at Alcalà.² For the castle of Gandia he executed the portrait of cardinal Gaspar de Borja, who successively wore the mitres of Seville and Toledo, and gave the magnificent benevolence of 500,000 crowns towards the prosecution of the naval war with the Dutch.³ He likewise painted portraits of Pereira, master of the royal household; of Fernando de Fonseca Ruiz de Contreras, marquess of La Lapilla; of the blessed Simon de Roxas, confessor to queen Isabella, whose holiness and family interest raised him to the Calendar, a likeness which he executed from the corpse of the good man;⁴ and of a nameless lady of singular beauty, celebrated in an epigram by Gabriel Bocángel.⁵

¹ Madame d'Aulnoy observed the custom with wonder, and relates some curious instances of its prevalence. The grandees wore glasses 'as broad as one's hand;' and a marquess of Astorga insisted that a pair should be placed on the marble nose of his statue. Permission to wear spectacles was the sole reward which a young friar who had done his convent an important service, thought of asking of his superior.—*Voyage*; Let. viii.

² Ross's *Bouterwek*, vol. i. p. 461.

³ Dunlop's *Memoirs*, vol. i. p. 168.

⁴ Palomino, tom. iii. p. 498. ⁵ Id., where it is printed.



CHAPTER VII.

1649
IN 1648 Velazquez was sent by the king on a second journey to Italy, to collect works of art, partly for the royal galleries, and partly for the academy which Philip desired to establish at Madrid.¹ His orders were to purchase everything that was to be sold, that he thought worth buying—a commission sufficiently large and confidential. Leaving the capital in November, attended as usual by his faithful Pareja, he crossed the Sierra Morena, and took shipping at Malaga. He embarked in the train of Don Jayme Manuel de Cardenas, duke of Naxera and Maqueda, who was on his way to Trent, to receive the archduchess Mariana, whom Philip IV. had selected for his new queen. They sailed on the 2nd of January, 1649, but were so delayed by contrary winds, that they did not land at

¹ Page 54.

Genoa until the 11th of February.¹ There Velazquez spent some days exploring the churches and galleries, and enjoying the beauty of the city and its shores. In those sumptuous palaces, hung on breezy terraces over the blue haven, in which his friend Rubens had been a welcome guest, he improved his acquaintance with the works of Vandyck, who, thirty years before, had been welcomed to the proud city by the Balbi and the Spinole. Nor was Genoa, at this time, wanting in good native artists. The elder Castiglione, remarkable for his industry and versatile powers, was daily adding to his reputation by new altar-pieces, studies of animals, and pictures of classical story.² From the school of Strozzi, the refractory Capuchin, better known as Il Prete Genovese, had issued Giovanni Ferrari, who excelled his master as a painter of sacred subjects,³ and his scholar, Giov. Carbone, executed portraits somewhat in the manner of Vandyck.⁴

Velazquez next visited Milan, also untrodden

¹ Hier. Mascareñas: *Viage de la Reyna Doña Mariana de Austria hasta Madrid des de Viena*. 4°. Madrid: 1650.

² Soprani: *Pittori Genovesi*, p. 223.

³ Id., p. 255.

⁴ Lanzi, tom. v. p. 328.

ground. Here he found the school of Lombardy but poorly represented by Ercole Proccaccini, the last of a race which had produced painters for five generations. But the Borromean Gallery, with its treasures of ancient art, was there to instruct and delight him; and above all, the 'Last Supper,' of Leonardo da Vinci, in the refectory of Santa Maria delle Gratie. Proceeding on his journey, without waiting for the feasts and pageants with which Milan celebrated the arrival of the imperial bride in her triumphal progress to the Spanish throne, he went to Padua, and thence to Venice. In the city of St. Mark, he remained for some weeks, refreshing his recollection of the works of the great painters, and when he could, buying them for his master. His principal purchases were Tintoret's pictures of the 'Israelites gathering Manna,' the 'Conversion of St. Paul,' the 'Glory of Heaven,' a sketch for his great work, and the charming 'Venus and Adonis' of Paul Veronese. His next halting-place was Bologna, a city through which he had hurried in his first journey.¹ Here time had left very few of that goodly company of painters trained by the Caracci. Alessandro Tiarini, one

¹ Page 111.

of the ablest of Lodovico's followers,¹ was still alive; but his pencil had lost its early force, and his style was declining into the feebleness of old age. But Colonna and Mitelli, the flower of a later generation, and the best fresco-painters of the day, were now at the height of their fame; and their works so pleased Velazquez, that he invited them to enter the service of his master. During his stay at Bologna, he lived in the palace of the count of Sena, who went out, with many gentlemen of the city in their coaches, to meet him on his arrival, and who treated him with the utmost distinction.

Whilst in the north of Italy, he visited the court of his former sitter the duke of Modena,² head of the illustrious and beneficent house of Este. That prince received king Philip's painter very graciously, and as an old friend; he invited him to the palace, and he showed him his noble picture gallery, in which Velazquez had the satisfaction of finding the portrait of his highness which he had painted at Madrid. Here he likewise saw the fine works of Correggio, now at Dresden; the 'St. Sebastian,' the 'Nativity,' better known as 'La Notte,' which the duke was

¹ Lanzi, tom. v. p. 139.

² Page 130.

suspected of having caused to be stolen from a church at Reggio;¹ and the 'Magdalene,' which the princes of Este were wont to carry with them on their journeys, and which the king of Poland kept under lock and key, in a frame of jewelled silver.² He was likewise sent by the duke to see his country house, a few leagues from Modena, which had lately been adorned with spirited frescos by Colonna and Mitelli.

At Parma, Velazquez saw the master-pieces of Correggio in their perfection. The frescos in the cathedral and the church of San Giovanni, had not been painted more than a hundred and twenty years; and the domes of these temples revealed many noble forms and sweet faces, which the incense and neglect of centuries have now covered with an impenetrable veil. He likewise visited Florence, then, as now, abounding with works of art, but not very rich in artists. Of the latter, the most noted were Pietro da Cortona, who frequently lived at Rome, and painted with ease and grandeur; and the melancholy Carlo Dolce, devoted, like the severe early

¹ *Sketches of the Lives of Correggio and Parmegiano* (a book attributed to Archdeacon Coxe); 8vo., London, 1823, p. 85.

² *Id.*, p. 127.

masters, to sacred subjects,¹ which he represented with that cloying sweetness of style which distinguishes him among modern painters. Salvator Rosa was at this time in the service of the grand duke, and he may have entertained Velazquez at some of his dramatic symposia, a favourite resort of the wits and nobles of Florence.²

Passing through Rome, the Spaniard hastened to Naples, where he found the kingdom slowly recovering, from the fever into which it had been thrown by Masaniello and the duke of Guise, under the bleedings and purgings of the count of Oñate, the most vigorous of viceroys, and the sternest of state-surgeons.³ He was kindly received by that statesman, with whom he had orders to confer on the subject of his artistic mission. He also renewed his acquaintance with Ribera, who was still basking in viceregal favour, and the leader of Neapolitan art. These objects attained, he returned to Rome.

Innocent X., Giovanni Battista Panfilì, the reigning pontiff, preferred his library to his galleries, and was so keen a book-collector, that,

¹ Lady Morgan: *Life of Salvator Rosa*; 2 vols. London, 1824, vol. ii. p. 29.

² Id., 35.

³ Dunlop's *Memoirs*; vol. i. p. 478.

when cardinal, he was accused of enriching his shelves by pilfering rarities which he could not purchase.¹ He was, however, also a patron of art, and one of the five popes that caressed Bernini, whom he employed to complete the labours of ages by erecting the beautiful colonnade of St. Peter's. When Velazquez arrived at Rome, he granted him an audience, and commanded him to paint his portrait; and the task being executed to his entire satisfaction, he presented the artist with a gold chain and medal of himself. The holy father, a man of coarse features and surly expression, and perhaps the ugliest of all the successors of St. Peter,² was painted sitting in his easy chair; and the portrait was no less effective than that of admiral Pareja;³ for it is said that one of the chamberlains, catching a

¹ D'Israeli: *Curiosities of Literature, New Series*, 3 vols. 8vo, 1824; vol. iii. p. 77.

² His enemies in and out of the conclave which elected him, used to urge his extreme plainness as a reason against his being made father of the christian world. He was conscious of it himself; saying to his mistress Olympia Maldachini, on an occasion of her presenting to him a loutish nephew, whom he afterwards made a cardinal, 'Never let me see this ugly whelp again; he is even uglier and clumsier than I am.' *Histoire de Donna Olympia Maldachini*; trad. de l'Italien de l'abbé Gualdi. 12mo. Leyde: 1666; pp. 29, 77.

³ Page 133.

glimpse of the picture through an open door leading from the antechamber, cautioned some of his fellow-courtiers to converse in a lower tone, because his holiness was in the next room. Of this portrait Velazquez executed several copies, one of which he carried to Spain. The original is probably that which remains in the possession of the family in the Pamphili-Doria palace at Rome: a fine repetition is now in the collection of the duke of Wellington at Apsley House. Velazquez also painted portraits of cardinal Pamphili, the pope's nephew, and of Donna Olympia, the pope's sister-in-law and mistress, of several personages of the papal court, and of a lady whom Palomino calls Flaminia Triunfi, an excellent painter. Before taking in hand the sovereign pontiff, he threw off, by way of practice, a likeness of his servant Pareja. This portrait, sent by the hand of the person whom it represented to some of his artist-friends, so delighted them, that they procured Velazquez's election into the academy of St. Luke. Pareja's likeness, — perhaps the fine portrait now in lord Radnor's collection,¹ — was exhibited with the works of academicians in the Pantheon, on the feast of St. Joseph, and was received with universal applause. An-

¹ At Longford Castle, Wilts.

deas Schmit, a Flemish landscape-painter, who was then at Rome, afterwards visited Madrid, and bore witness to the triumph of the Castillian pencil.

During his residence at Rome, which extended to upwards of a year, Velazquez appears to have mixed more than formerly in general society. The cardinal-nephew, his old friend cardinal Barberini,¹ cardinal Rospigliosi, and many of the Roman princes, loaded him with civilities. And his business being rather to buy pictures than to paint or copy them, he was courted and caressed not only by the great, but by the artists. Bernini, and the sculptor Algardi, were his friends, and Nicolas Poussin, Pietro da Cortona, and Matteo Prete, called Il Calabrese.

Bless'd with each talent and each art to please,
and of a disposition so captivating as to disarm jealousy, the progress of Velazquez in Roman society must have been a continued ovation. It would be pleasing, were it possible, to draw aside the dark curtain of centuries and follow him into the palaces and studios ; to see him standing by while Claude painted, or Algardi modelled, enjoying the hospitalities of Bentivoglio—perhaps

¹ Page 114.

in that fair hall glorious with Guido's recent fresco of Aurora—or mingling in the group that accompanied Poussin in his evening walks on the terrace of Trinità de' Monte.¹

Although there can be no doubt that Velazquez visited and carefully studied all the chief monuments of painting which were to be found at Rome, there is evidence, even more direct than the evidence afforded by his own works, that he never imbued his mind with the spirit of ancient art, nor appreciated the genius of Rafael. It occurs in Marco Boschini's *Chart of Pictorial Navigation, a dialogue in eight breezes*,² a heavy and verbose panegyric, in which the dullest conceits that ever grew in the poetical garden of Marini, are engrafted on the vulgar dialect of the boatmen of the lagunes, and the degenerate painters of the day are lauded as princes of their art, and peers of Giorgione and Titian. Here the visit of Velazquez to Venice is recorded, and he is cited amongst the eminent foreign masters who preferred that school to all other schools of

¹ Graham's *Life of N. Poussin*, p. 104.

² *La Carta del Navegar pitoresco, dialogo tra un Senator Venetian deletante e un professor de pitura, comparti in oto venti*, opera de Marco Boschini. 4°. Venetia: 1660, vento i. p. 56. See Lanzi. tom. iii. p. 162.

painting. Nevertheless, the poet admits with great candour, that in buying pictures for the king of Spain, the Castillian confined himself to the older masters, selecting two works of Titian, two by Paul Veronese, and the sketch of Tintoretto's Paradise, a composition which he especially admired. He then went on to Rome, and ordered various works of living artists; and whilst there, he was one day asked, by Salvator Rosa, what he thought of Rafael. His reply, and the ensuing conversation, is thus reported by Boschini.

Lu storse el cao cirimoniosamente,
E disse; Rafael (a dirve el vero;
Piasendome esser libero, e sinciero)
Stago per dir, che nol me piase niente.

Tanto che (replichè quela persona)
Co'no ve piase questo gran pitor;
In Italia nissun ve dà in l'umor;
Perche nu ghe donemo la corona;

Don Diego replichè con tal maniera:
A Venetia se trova el bon, e'l belo:
Mi dago el primo liogo a quel penelo:
Tician xè quel, che porta la bandiera.¹

The master stiffly bowed his figure tall
And said, 'For Rafael, to speak the truth—
I always was plain spoken from my youth—
I cannot say I like his works at all.'

'Well,' said the other, 'if you can run down
So great a man, I really cannot see
What you can find to like in Italy;
To him we all agree to give the crown.'

¹ *Carta del Navegar*, p. 58.

Diego answered thus : 'I saw in Venice
The true test of the good and beautiful ;
First, in my judgment, ever stands that school,
And Titian first of all Italian men is.'¹

When Velazquez had been absent upwards of a year, Philip IV. began to be impatient for his return. His friend the marquess of La Lapilla took care to inform him by letter of the royal wishes. But the business of collecting pictures and marbles appears to have gone on slowly, for he did not leave Rome until 1651. He wished to travel home by land, visiting Paris on his way ; but the war between the Catholic and Christian crowns continuing to drag its slow length along, rendered such a journey impracticable. Moving northwards, therefore, to Genoa, he there embarked ; leaving behind him the fruits of his travels, which were deposited at Naples, and afterwards transported to Spain, when the count of Oñate returned from his government. In June 1651, he landed at Barcelona, still garrisoned by the French, and about to endure a tedious blockade from Don Juan of Austria.

¹ For this translation I am indebted to that eminent scholar, my friend the Rev. Dr. Donaldson.





CHAPTER VIII.

AT his return to Madrid Velazquez was rewarded for the labours of his journey by being appointed *aposenador-mayor*, or quarter-master-general of the king's household. This post, which had been held under Philip II. by the architects Herrera and Mora, was one of great dignity and considerable emolument. Its duties were various, and some of them troublesome. It was the business of the *aposenador* to superintend public festivals, and exercise a certain jurisdiction within the palace ; to provide lodging for the king and his train in all progresses ; to place his majesty's chair, and remove the cloth when the king dined in public ; to issue keys to all new chamberlains ; to set chairs for cardinals and viceroys who came to kiss hands, and for the heir apparent when he received the oath of allegiance. His salary was 3000 ducats a year, and he carried at his girdle a key which opened every lock in the palace.¹

¹ D'Avila : *Grandezas de Madrid*, p. 333-4. *Inventaire*

Velazquez had for one of his deputies and assistants in office, the painter Juan Bautista del Mazo Martinez, who now was, or afterwards became, his son-in-law.

He arrived at court in time to share the festivities of the 12th of July, which celebrated the birth of an infanta, the first child of queen Mariana. The inclinations of this girlish princess happily made her choice accord with the fate which gave her to Philip IV., if, at least, there be any truth in the story that she had fallen in love with his portrait, probably a work of Velazquez, before the marriage had been proposed. Her picture, frequently painted by the same master's truthful pencil, raises a suspicion that on Philip's side the match must have been prompted as much by policy as by preference. It shows that she inherited, in full exuberance, the famous under lip which Mary of Burgundy brought into the house of Austria, and that she used the rouge-pot with

général des recherches d'Espagne, p. 163. Finding quarters for the court on a journey was the most arduous of his duties. Melchor de Santa Cruz, in his *Floresta Española de Apotegmas o sentencias*; 8vo, Bruxelles: 1614, p. 118, has a chapter, 'de Aposentadores,' in which are some curious anecdotes, illustrative of their difficulties in keeping things smooth between fastidious courtly lodgers and reluctant provincial hosts.

an unsparing brush. Thirty years afterwards, in her widowhood, she complained that the portrait which had preceded her to the palace of Madrid, did her great injustice.¹ She had few accomplishments, and was as inferior to her predecessor Isabella in the qualities of her mind as in the graces of her person. But her disposition was amiable and joyous, and her girlish laughter was sometimes a source of vexation to her solemn lord.²

The christening took place on the 25th of July, and may be described as a specimen of the scenes in which Velazquez bore a part. Through the galleries of the Alcazar, hung with tapestries of silk and gold, there moved to the chapel royal a splendid procession of guards and courtiers, closed by Don Luis de Haro, the prime minister, carrying the royal babe, and by the infanta Maria Teresa, her god-mother,³ with the ladies of the household. Within the chapel, the walls were covered

¹ D'Aulnoy : *Voyage en Espagne*, vol. iii. p. 169.

² *Voyage d'Espagne* ; Cologne : 1666, p. 35.

³ During the ceremony, this princess, in drawing off her glove, let fall a diamond ring, which was instantly picked up and presented to her by a woman in the crowd. She refused, however, to take it, saying, in a spirit worthy of the bride of the Grand Monarque, 'Guardaosla para vos.' Florez : *Reynas Catholicas*, tom. ii. p. 955.

with costly embroideries, and the venerable font, from which St. Dominic and a long line of Castillian princes had been baptised, was displayed beneath a canopy of silver. At the door, the princess was received by the prelates of the kingdom, in their pontifical robes, and by the nuncio cardinal Rospigliosi, who baptised her by the name of Maria Margarita, and hung a rich reliquary about her neck. The king looked down, with his usual stony stare, from an upper tribune on this splendid ceremonial; and the rabble cheered the nuncio, as he passed through the streets in his state-coach, for his numerous retinue and gorgeous liveries.

A few weeks afterwards, when the queen was able to go abroad, the king ordered a bull-feast on a magnificent scale for her diversion. This national sport was at that time held in the Plaza Mayor, a great square, in which regular rows of balconies, rising tier above tier, to the tops of the houses, afforded accommodation to a vast concourse of spectators. It was pursued by all ranks with an ardour, and furnished forth with a luxury of equipment, unknown to the modern bull-ring. Instead of mere hireling combatants the young cavaliers of the court were wont to enter the lists, and display their prowess in the

presence of the ladies whose colours they wore, and whose favours they coveted or enjoyed.¹ Instead of the wretched horses whose bowels and

¹ The Cid, Pedro Niño, the emperor Charles V., Pizarro, king Sebastian of Portugal, and many other personages famous in the history of the Peninsula, were bold and expert bull-fighters. Don Diego Salgado, a Spaniard who wrote a *Description of the Plaza of Madrid*. 4°. London: 1683, dedicated to our king Charles II., and reprinted in the *Harleian Miscellany*, 10 vols. 4°. London: 1811, vol. vii. p. 237, bears witness to the splendours of the ring, in somewhat remarkable English. 'Noblemen of singular magnanimity,' says he, 'being mounted on horses incomparably nimble and pretty, and in costly harness befitting the dignity of their riders and the splendour of the festival, appear in great state and pomp, whose grooms, in a most decent manner, carry the lances with which their masters intend to despatch the bulls. Their province and charge is to irritate the rage and fury of the formidable beast. These heroic minds, managing their lances most dexterously, accomplish their noble purposes very often by killing or wounding the foaming animals,' &c. *Harl. Mis.*, vol. vii. p. 242. Don Gregorio de Tapia held the noble sport in still higher reverence. 'No ay accion,' says he, 'mas lucida que salir a la plaza a lidiar con el rejon un caballero.' *Exercicios de la Gineta*, p. 61. It was much in fashion in the next reign; the duke of Medina-Sidonia killed two bulls, at the feasts in honour of the first marriage of Charles II., in 1673; and in 1697, Don Juan de Velasco, the newly appointed governor of Buenos Ayres, dying of wounds received in the plaza, his son was made a 'titulo' of Castille, and his daughter a lady-in-waiting to the queen. See the *Discurso apologetico*, prefixed by the editor to the *Tauromaquia completa por el celebre lidiador Francisco*

collapsed carcasses now strew the arena at Seville and Madrid, those high-born picadors rode the finest steeds of Andalusia, and went attended, each by a dozen or two of lackeys, dressed in his family livery.¹ After a sufficient number of bulls had fallen beneath the steel of the nobility, the sports were closed with cane-plays or tilting matches between two parties of horsemen, a pastime inherited from the Moors, and well adapted to teach and test equestrian dexterity.²

During the next few years Velazquez had

Montes. 8vo. Madrid: 1836; p. 13; and Stanhope's *Correspondence*, edited by lord Mahon, p. 121. Philip V. holding the national sport in aversion, nobles ceased to mingle in the carnage, which 'if it diminished the splendour of the spectacle,' says Montes's editor, p. 14, 'greatly promoted the perfection of the art.' In Portugal, however, so late as the latter part of the last century, a brother of the count of Arcos being slain in the bull-ring at Lisbon, that count, who was sitting with the king in his box, leaped into the arena and despatched the bull. Southey's *Letters written in Spain and Portugal*. 8vo. Bristol: 1798, p. 403.

¹ Tapia, p. 61, says, the gentleman bull-fighter must have a following of footmen; sometimes as many as a hundred accompanied one combatant; but the usual number was between twelve and twenty-four, and four or six was the very smallest retinue admissible.

² Philip IV. and his brother Don Carlos displayed their proficiency in cane-playing before the prince of Wales, when the king rode a career with his prime minister. Juan Ant. de la Peña: *Relacion y juego de cañas que el Rey no. Señor*

little time for painting, being busy with his models, which were being cast in bronze under his superintendence by the sculptor Ferrer, and in arranging his Italian bronzes and marbles in the halls and galleries of the Alcazar. The duties of his new post, which alone would have been considered by many men as sufficient occupation, likewise engrossed a great portion of his time. It brought him into constant contact with the king, who saw him much alone, consulting him on the most important affairs, and honouring him with an almost perilous degree of confidence and favour. At court his credit for influence in the royal closet stood so high, that a certain great lord, says Palomino, was seriously displeased with his son, because he had used some warm language towards the aposentador-mayor for refusing to relax a point of etiquette in his favour. 'Have you been so foolish,' said the old courtier to the young one, 'as to behave thus towards a man for whom the king has so great a regard, and who converses for whole hours with his majesty? Go instantly and apologize; and do not let me see your

a los veynte y uno de Agosto deste presente año: folio of two leaves. Madrid: 1623.

face again till you have conciliated his friendship.'

In 1656 Velazquez produced his last great work, a work which artists, struck by the difficulties encountered and overcome, have generally considered his masterpiece. It is the large picture well known in Spain as *Las Meniñas*,¹ the 'Maids of Honour.' The scene is a long room in a quarter of the old palace which was called the prince's quarter, and the subject, Velazquez at work on a large picture of the royal family. To the extreme right of the composition is seen the back of the easel and the canvas on which he is engaged; and beyond it stands the painter, with his pencils and palette, pausing to converse, or to observe the effect of his performance. In the centre stands the little infanta Maria Marga-

¹ On les appelle comme cela à cause qu'elles n'ont que des souliers bas et point de patins; et le roy et la reyne ont aussi des meniñes qui sont comme les pages en France, et qui dans de palais, et dehors mesme n'ont jamais ni manteau ni chapeau. *Voyage en Espagne*; Col. 1667. *Relation de l'estat*, &c. p. 23. The *Diccionario de la Real Acad. Españ.* fol. Madrid: 1726-39, interprets *Meniña*, 'la señora que desde niña entraba à servir à la reina en la clase de damas, hasta que llegaba el tiempo de ponerse chapines. Lat. *Puella Reginæ assecla*.' Spanish girls, when they grew up, were said *ponerse en chapines*, to assume the womanly heels, as Roman boys put on the manly toga.

rita, taking a cup of water from a salver which Doña Maria Agustina Sarmiento, maid of honour to the queen, presents kneeling. To the left, Doña Isabel de Velasco, another *meniña*, seems to be dropping a courtesy; and the dwarfs Maria Barbolo and Nicolas Pertusano,¹ stand in the fore-ground, the little man putting his foot on the quarters of a great tawny hound, which despises the aggression, and continues in a state of solemn repose. Some paces behind these figures, Doña Marcela de Ulloa, a lady of honour in nun-like weeds, and a *guardadamas*,² are seen in conversation: at the far end of the room, an open door gives a view of a staircase, up which Don Josef Nieto, queen's aposentador, is retiring; and near this door there hangs on the wall a mirror, which, reflecting the countenances of the king and queen, shows that they form part of the principal group, although placed beyond the bounds of the picture. The room is hung with paintings, which Palomino assures us are works of Rubens; and it is lighted by three windows in the left wall, and by the open door at the end, an arrangement of which an artist will at once

¹ Page 135.

² An officer who rode beside the coach of the queen's ladies, and conducted her audiences.

comprehend the difficulties. The perfection of art which conceals art was never better attained than in this picture. Velazquez seems to have anticipated the discovery of Daguerre, and taking a real room and real chance-grouped people, to have fixed them, as it were, by magic, for all time on his canvas. The little fair-haired infant is a pleasing study of childhood; with the hanging lip and full cheek of the Austrian family, she has a fresh complexion, and lovely blue eyes, and gives a promise of beauty, which, as empress, she never fulfilled. Her young attendants, girls of thirteen or fourteen, contrast agreeably with the ill-favoured dwarf beside them: they are very pretty, especially Doña Isabel de Velasco who died a reigning beauty;¹ and their hands are painted with peculiar delicacy. Their dresses are highly absurd, their figures being concealed by long stiff corsets and prodigious hoops; for these were the days when the mode was

Supporters, pooters, fardingales, above the loynes to weare;² and the *guardainfante*, the oval hoop peculiar to Spain, was in full blow; when the robes

¹ In 1659. *Voyage en Espagne*. 4°. Paris: 1669. p. 289.

² Warner: *Albion's England*, b. ix. c. 47.

of a dowager might have curtailed the tun of Heidelberg, and the powers of Velazquez were baffled by the perverse fancy of 'Feeble, the woman's tailor.' The gentle and majestic hound, stretching himself and winking drowsily, is admirably painted, and seems a descendant of the royal breed immortalized by Titian in portraits of the emperor Charles and his son. The painter wears at his girdle the omnipotent key of his office, and on his breast the red cross of Santiago. It is said that Philip IV., who came every day with the queen to see the picture, remarked, when it was finished, that one thing was yet wanting; and taking up a brush, painted the knightly insignia with his own royal fingers, thus conferring the accolade with a weapon not recognised in chivalry. This pleasing tradition is not altogether overthrown by the fact that Velazquez was not invested with the order till three years afterwards; for the production of a pedigree and other formalities were necessary to the creation of a knight, obstacles which might be overlooked by the king, enraptured with his new picture, and yet stagger a college of arms for several years. When Charles II. showed the 'Meninas' to Luca Giordano, that master, in the fulness of his delight and admiration, declared

that it was the Theology or Gospel of Painting ; an expression which hit the taste of the conceit-loving age, and is still often used as a name for the picture. The gallery of Mr. Banks, at Kingston Lacy, Dorset, boasts a fine repetition of this celebrated work ; the original sketch was, at the beginning of this century, in the possession of the poet and statesman Jovellanos.

Velazquez, of course, painted several portraits of queen Mariana. The lips and cheeks of that princess have the true Austrian fulness ; she bears a considerable resemblance to her husband-cousin, and her eyes, like his, are somewhat dull, although she was of a joyous disposition, and laughed without measure at the jokes and grimaces of the court-fool. When told, at such times, by the king, that such cachinnation was below the dignity of a queen of Spain, she would artlessly reply that she could not help it, and that the fellow must be removed if she might not laugh at him.¹ Velazquez has not ventured to paint her in these merry moments ; and his pencil has even recorded her expression as somewhat sullen. She was also sadly addicted to the rouge-pot, which she did not manage with

¹ *Voyage d'Espagne* ; Col. 1667, p. 35.

the artistic science of Isabella.¹ Her chief beauty was her rich fair hair, which she bedizened with red ribbons and feathers, and plaited and dressed, after the most fantastic modes of the day, until her giddy young head had rivalled her unwieldy hoop in its tumid extravagance. Of her absurdities in costume, one of her portraits by Velazquez, in the royal gallery at Madrid,² affords sufficient evidence. Another³ represents her kneeling at prayer in her oratory, the most dressy of devotees, robed, rouged, and curled, as if for a court ball, and serves as a companion piece to a similar praying portrait of the king.⁴ Velazquez likewise painted this queen on a small round plate of silver, about the size of a dollar-piece, showing that he could use the pencil of a miniature-painter as dexterously as the coarse brush of Herrera. The infanta Maria Margaret, the heroine of the 'Meniñas,'⁵ was one of his most frequent sitters. Of his many portraits of her, the full-length in the queen of Spain's gallery,⁶ and the smiling spark-

¹ Page 61. One of her most violently rouged portraits is the bust by Velazquez, in the possession of Col. Hugh Baillie.

² *Catalogo*, No. 114.

³ *Catalogo*, No. 450.

⁴ *Catal.*, No. 449.

⁵ Page 171.

⁶ *Catal.*, No. 198.

ling head in the long gallery of the Louvre,¹ are amongst the most excellent. His last recorded works were full-length pictures of this infanta and her short-lived brother, Don Philip Prosper, executed for their grandfather the emperor.² In that of the infanta, he introduced an ebony clock, ornamented with figures of bronze; and in that of the baby-prince, a favourite little white dog of his own lying in a chair and pricking up his ears with admirable life.

From 1656 to the end of his life, the occupations of Velazquez seldom allowed him to enjoy the tranquillity of his studio. In that year he was employed to superintend the arrangement of a quantity of pictures in the Escorial. This collection consisted of forty-one pieces, purchased from the Whitehall gallery, of some which he had himself brought from Italy, and of others presented to the king by the count of Castrillo, an ex-viceroy of Naples. Having placed them to

¹ *Notice des Tableaux*; No. 1277; where the infanta is erroneously called Marguerite Thérèse. It is one of the most popular pictures in the gallery, and a bone of contention for the copyists. Viardot: *Musées d'Allemagne*, pp. 233-4.

² These portraits are now in the Imperial gallery at Vienna; *Verzeichniss: Niederl. Sch. Zim.* vii. Nos. 36 and 37, p. 179; where both are called princesses.

the best advantage in the palace-convent, he drew up a catalogue of the whole, noting the position, painter, history, and merits of each picture, a paper which probably guided Fray Francisco de los Santos in his description of the Escorial, and may perhaps still exist in the royal archives. In 1658 he began to design works for Colonna and Mitelli, and direct their execution; a commission in which he was assisted, or perhaps hindered, by the duke of Terranova, intendant of royal works. The year following he was again at the Escorial, watching the consignment of a noble marble crucifix, by Tacca, to its place over the altar of the Pantheon. He also contemplated another trip to Italy, but the king could not be induced to part with him.¹

In October of the same year, 1659, the maréchal duke of Grammont appeared at Madrid as ambassador from France, to negotiate the marriage of Louis XIV. and the infanta Maria Teresa; he and his suite, at their solemn entrance, galloping into the very vestibule of the palace, dressed as couriers, to signify the impatience of the royal lover.² On the 20th of

¹ Palomino: tom. iii. p. 511.

² *Histoire du Traité de la Paix conclué sur la frontière d'Espagne et de France, entre les deux couronnes, en l'an*

October Velazquez was ordered to attend on this French magnate and his sons, during a morning visit to the Alcazar, for the purpose of seeing the pictures and marbles. It is probable that he may likewise have been their guide to the galleries of the grandees, which they explored, and amongst which was that of the count of Oñate, who had lately returned from Naples, laden with artistic purchases or plunder. At his departure, Grammont presented Velazquez with a gold watch.¹

He soon afterwards obtained leave to wear his well-earned cross of Santiago. By a rescript, dated the 12th of June, 1658, the king had already conferred on him the habit of the order; and Velazquez soon after laid his pedigree before the marquess of Tabara, president of the order. A flaw in this document, or some other circum-

1659. 12mo. Cologne 1655, p. 54. This was the Maréchal upon whom Louis XIV. played off the wicked jest of inveigling him into the admission that a certain madrigal was the worst he had ever read, and then acknowledging the authorship, 'la plus cruelle petite chose que l'on puisse faire à un vieux courtisan.' *Lettres de Mad. de Sevigné*, 10 tomes, 8vo. Paris: 1820, tom. i. p. 82. He was a great friend of Bourdaloue, and expressed his admiration of a particular passage in one of that celebrated préacher's sermons, by exclaiming, to the astonishment of the whole chapel royal, 'Mordieu! il a raison.' Id. tom. ii. p. 386.

¹ Palomino: tom. iii. p. 581.

stances, made it necessary to apply to pope Alexander VII. for a bull, which was not obtained till the 7th October, 1659. It is related that the king, growing impatient, sent for Tabara and the documents which he held, and said, 'place it on record that the evidence satisfies me.' On the 28th of November the patent was made out, and on the 28th, being St. Prosper's day, which was held as a festival in honour of the birth of the prince of Asturias, Velazquez was installed as a knight of Santiago. The ceremony took place in the church of the Carbonera; when the new companion was introduced by the marquess of Malpica, as sponsor, and was invested with the insignia by Don Gaspar Perez de Guzman, count of Niebla, heir of Medina-Sidonia.

The peace and projected alliance between the crowns of France and Spain doubled the official fatigues and shortened the life of Velazquez. A meeting of the two courts, to celebrate the nuptials of Louis XIV. and the infanta Maria Teresa, was fixed to take place in the summer of 1660, on the isle of Pheasants, in the river Bidasoa. This celebrated spot was reckoned neutral ground by the French, whilst the Spaniards claimed it for their own, alleging that 'a change in the stream's channel had cut it off from the realms

of Pelayo. The river, eating it slowly away, has now left little ground for argument or for conference. Let the traveller, therefore, as he rolls along the bridge that unites France with Spain, glance down the stream at the reedy patch that yet remains of the most interesting river-islet in Europe. Here Louis XI., with a good store of pistoles in the pockets of his frieze coat, adjudicated on the affairs and bribed the courtiers of Henry IV. of Castille, who came glittering in cloth of gold.¹ Here, or at least in an adjacent barge, Francis I., leaving the land of bondage, embraced his sons, who were going thither as hostages for his observance of a treaty which he had already determined to break;² and here he proposed to meet Charles V. in personal duello. Here Isabella of Valois received the first homage of her Castillian lieges; and a few years later, wept her last farewell to her brothers and to France. Here Anne of Austria and Isabella of Bourbon met on the road to their respective

¹ Petitot: *Mémoires relatifs à l'histoire de France*, 52 tomes, 8vo. Paris: 1825-6, tom. xi. p. 248. Mariana: *Historiæ*, lib. xxiii. cap. v. p. 1099. *Hand-Book for Spain*, p. 943.

² Robertson: *History of Charles V., Works*. 8 vols. 8vo. London: 1827, vol. iv. p. 183.

thrones; and here, but a few months before, Jules de Mazarin and Luis de Haro had mingled their crocodile tears, and practised every pass of diplomatic fence, over the famous treaty of the Pyrenees.¹ For the conferences of those statesmen, there had been erected a pavilion of timber, furnished with two doors, and two chairs of the most exact and scrupulous equality.

But the meeting of their Catholic and Christian masters demanded greater preparation; and in March, 1660, Velazquez was sent forward to the frontier to superintend the construction of a suitable edifice. His orders were to take the Burgos road, and to leave Josef de Villareal, one of his deputies, in that city, whilst he himself hastened to the Bidasoa, to erect the pavilion, and to prepare the castle of Fuenterrabia for the reception of royalty. These tasks accomplished, he was to await the king's arrival at San Sebastian. There he resided for about two months busied in overlooking his works, to which he

¹ On meeting at their first conference, these two hoary intriguers rushed into each other's arms, 'ce qu'ils firent avec tant de tendresse et d'affection, que leurs larmes marquoient le contentement et la joye de leurs cœurs.' *Histoire du Traité*, p. 43. The very lackeys, who in France, says the historian, are usually very insolent, were touched, and comported themselves with the utmost modesty!

was sometimes accompanied by the governor, baron de Batevilla,¹ in his visits of inspection.

The Pheasants' Isle was at this time about 500 feet long by 70 broad.² The aposentador's new

¹ Palomino: tom. iii. p. 522.

² Leonardo del Castillo: *Viage del Rey nuestro Señor D. Felipe IV. el Grande a la frontera de Francia; funciones reales del desposorio; vistas de los reyes; juramento de la paz; y sucesos de ida y buelta de la jornada.* 4°. Madrid: 1667, p. 22. A curious volume, containing tolerable portraits, by Pedro de Villafranca, of Charles II., Philip IV., Anne of Austria, Louis XIV., and the Infanta Maria Teresa, and a sketch of the banks of the Bidasoa. The earliest view that I have seen of the island is in lord Elgin's picture of the exchange of queens, p. 68. There it appears still larger, perhaps, than in Castillo's description. It is figured in three of the medals of Louis XIV., struck in commemoration of the Conference, the Interview of the two Kings, and the Marriage. *Medailles sur les principaux Evénements du Règne de Louis le Grand*, folio, Paris: 1702, fol. 53, 55, 56. I have seen also a large print (41 by 17½ inches) of the isle and both banks of the river, and two plans of the details, executed at Paris by Beaulieu, engineer to the king, which were engraved a second time on a small scale. In the *Voyages faits en Espagne, en Portugal, et ailleurs*, par M. M * * *, 12mo, Amsterdam: 1699; one of 13 neat etchings, is a view (p. 22) of the Isle of the Conference, or the Peace—for it was called by both names—taken from the heights of Tolosette. There is a sketch of the Bidasoa and the island in Swinburne's *Travels through Spain in 1775-6.* 4°. London: 1779, p. 427. When I saw the islet, in 1845, it hardly exceeded the size of a large barge; and at the beginning of the century it is said to have been of twice its present extent.

building, extending from west to east, consisted of a range of pavilions, one story high, and upwards of 300 feet in length. In the centre rose the hall of conference, flanked by wings, each containing a suite of four chambers, in which equal measure of accommodation was meted with the nicest justice to France and to Spain. Along each front of the edifice ran an entrance portico, communicating, by means of a covered gallery, with a bridge of boats, whereby the monarchs were to make their approach, each from his own territory.¹ Within, the apartments were as gorgeous as gildings and rich arras could make them. Velazquez, it appears, superintended the decorations on the Spanish side only, as far as the centre of the hall of conference. The same style of adornment, however, prevailed throughout; the walls being covered with tissues of silk and gold, and with fine tapestries, representing histories sacred and profane, the building of the ark of Noah and the city of Romulus, or the adventures of Orpheus and St. Paul. The French decorators

¹ The hall was 56 feet long by 28 wide, and 22 high. Of the private rooms, the largest was 40 feet long by 18 wide, and all were 18 feet high. The porticos were 102 feet long by 26 wide. The Spanish bridge consisted of nine boats; the French of fourteen, the channel on that side being broader. Castillo: *Viage del Rey*, pp. 223-5.

had a leaning to the lays and legends of Greece and Rome,¹ and the tapestries on their side of the great hall recorded the feats of Scipio and Hannibal, and the Metamorphoses of Ovid; while the hangings of the graver Spaniards revealed the mysteries of the Apocalypse.²

This upholstery work, better suited to the capacities of a carpenter, or of a lord-in-waiting, was not the most fatiguing part of the task imposed on Velazquez. As aposentador, it was his business to find lodging for the king and court along the whole road from Madrid. Even with the assistance of Villareal³ and of Mazo Martinez, who also accompanied him,⁴ this must have been an undertaking that required time and labour; for Philip IV. travelled with a train of oriental magnitude. On the 15th of April, having made his will and commended himself to Our Lady of Atocha, that monarch set out from the capital, accompanied by the infanta, and followed by three thousand five hundred mules, eighty-two horses,

¹ Their first gallery was hung, says Castillo, p. 227, with 'veinte y dos paños de las fabulas of *Sipques* y Cupido,' a strange reading for Psyche. So in Butron's *Discursos*, fol. 120, we find L. da Vinci disguised as *Leonardo de Bins*.

² Castillo: *Viage*, pp. 225-8. ³ Page 182.

⁴ Castillo: *Viage*, p. 56.

seventy coaches, and seventy baggage wagons. The baggage of the royal bride alone would have served for a small army. Her dresses were packed in twelve large trunks, covered with crimson velvet, and mounted with silver; twenty morocco trunks contained her linen; and fifty mules were laden with her toilette-plate and perfumes. Beside these personal equipments, she carried a vast provision of presents, amongst which were two chests filled with purses, amber-gloves, and whisker-cases¹ for her future brother-in-law the duke of Orleans. The grandees of the household vied with each other in the size and splendour of their retinues. The cavalcade extended six leagues in length, and the trumpets of the van were sounding at the gate of Alcalà de Henares, the first day's halting-place, ere the last files had issued from the gate of Madrid.² The whole journey, through Burgos and Vittoria, was a triumph and a revel. At Guadalaxara, the royal travellers lodged in the noble palace of the Mendozas; at Lerma, in that of the Sandovals; at Bribiesca, in that of the Velascos. Grandees and municipal bodies lavished vast sums on bull-feasts and

¹ *Bigoteras*, explained in Steven's *Spanish Dictionary*; 4°. London: 1726; as 'cases to put whiskers up in bed.'

² B. V. de Soto: *Supplement to Mariana*, pp. 89, 90.

fire-works for their entertainment ; prelates did the honours of their noble cathedrals ; abbots came forth with their most holy reliques ; bon-fires blazed on the savage crags of Pancorvo ; the burghers of Mondragon turned out under arms which their forefathers had borne against Pedro the Cruel ; peasants of Guipuzcoa danced their strange sword-dances with loyal vigour before their king ; and the Roncesvalles, hugest of galleons, floated for his inspection, and stunned his ears with salutes in the waters of Passages.¹ Pending the final negotiations, Philip IV. and the infanta remained for three weeks at St. Sebastian, where his majesty's table was sometimes nearly overturned by the throngs of French who came to see him dine.² On the 2nd of June they repaired to Fuenterrabia ; the king of France and the queen-mother having already arrived at their frontier town of St. Jean de Luz.

The next day the infanta solemnly abjured those rights to the Spanish crown which were so successfully asserted by her grandson ; and on the 3rd she was married to Haro, as proxy of

¹ Castillo : *Viage*, pp. 105, 120, 123.

² *Mémoires de Mad. de Motteville* ; 5 tom. 12mo. Amsterdam : 1723, v. p. 72. She gives a lively account of the meeting of the two courts.

the French king, by the bishop of Pamplona, in the old church of Our Lady. On the 4th of June, the pavilion of Velazquez was inaugurated by the private interview between the queen-mother of France and her brother and niece, the king of Spain and the infanta. Philip and Anne, who had not seen each other for nearly forty years, met with much affection, although Philip would not permit his sister to kiss him.¹ They condoled with each other on the war which had so long exhausted their realms, and which the Spanish king, in his sententious way, said was the devil's doing. During this interview Louis was in an adjoining chamber, and he and his bride saw each other for the first time, peeping through a door left ajar for the purpose. The day following all the royal personages met in formal conference, when the two kings signed and swore to the treaty, and afterwards held a joint court, where Mazarin presented the French nobles to Philip, and Haro introduced the Castillians to Louis. The parting gifts sent by the latter to his father-in-law, a diamond badge of the golden fleece, a watch encrusted with brilliants, and other kingly toys, were conveyed to him by the hands of Velazquez.² On

¹ Motteville; v. p. 94.

² Palomino, tom. iii. p. 522.

the 7th of June, the royal personages again met to take leave, and Philip bade farewell for ever to his sister and his child.

During the week which the courts of Spain and France passed on the frontier of the kingdoms, the banks of the Bidasoa furnished scenes worthy of the pencil of Titian and the pen of Scott, and its island pavilion historical groups such as romance has rarely assembled. There was Philip IV., forty years a king, with his proud and regal port, which neither infirmity, nor grief, nor misfortune, had been able to subdue;—and Louis XIV. in the dawn of his fame and the flower of his beauty. There were two queens, both daughters of Austria, in whom also grey experience was contrasted with the innocence of youth, and whose lives exemplify the vicissitudes of high place; Anne, by turns a neglected consort, an imperious regent, and a forgotten exile; and Maria Teresa, the most amiable of Austrian princesses, who, though eclipsed in her own court, and in her husband's affections, aspired in an age of universal gallantry to no higher praise than the name of a loving mother and a true and gentle wife. The Italian cardinal was there, upon whom the mantle of Richelieu had fallen, with his broken form but keen eye, that read in the new alliance the future glory of

France and Mazarin; the cool, wily Haro, in his new honours as prince of the Peace, a title which so well became the ablest minister and worst captain of Castille; Turenne, fresh from his victory at the Dunes;¹ the old *maréchal* de Villeroy, and the young duke of Créqui; Medina de las Torres, the model and mirror of *grande*s; young Guiche, with his romantic air, the future hero of a hundred amours and of the passage of the Rhine;² Monterey and Heliche;³ and a noble throng of des Noailles and d'Harcourts, Guzmans and Toledos. There, too, was the *apostador* and painter of the king of Spain, Diego Velazquez. Although no longer young, he was distinguished, even in that proud assemblage, by his fine person and tasteful attire. Over a dress richly laced with silver, he wore the usual Castillian ruff, and a short cloak embroidered with the red cross of Santiago; the badge of the order, sparkling with

¹ It was his first appearance at court since that battle. Philip IV. desired that he should be pointed out to him; saying to the queen-mother, 'There is a man that has caused me many a sleepless night.'—Reboullet: *Histoire du Règne de Louis XIV.* 4°. Avignon: 1744; tom. i. p. 530.

² Mad. de Sevigné, tom. ii. p. 215, calls him 'un héros de roman, qui ne ressemble point au reste des hommes.'

³ Chap. viii. pp. 534-537.

brilliant, was suspended from his neck by a gold chain; and the scabbard and hilt of his sword were of silver, exquisitely chased, and of Italian workmanship.

The rejoicings which celebrated the royal marriage were worthy of the two most sumptuous courts in Europe, now vying with each other in pomp and magnificence.

To tell the glory of the feast each day,
The goodly service, the deviceful sights,
The bridegroom's state, the bride's most rich array,
The royal banquets and the rare delights—
Were work fit for an herald.¹

The mornings were dedicated to the exchange of visits and compliments; the evenings to brilliant revelry. The hills re-echoed the roar of cannon from Fuenterrabia and St. Jean de Luz; calvalcades, gay with the blue and gold of the French guards and the scarlet and yellow of the Spanish, swept along the green meadows beneath the poplar-crowned brow of Irun; and gilded barges and bands of music floated all day on the bosom of the Bidasoa. The Spaniards marvelled at the vivid attire of the French gallants, and at the short tails of their horses.²

¹ *Faery Queen*: b. v. canto iii. st. 3.

² Castillo: *Viage*, p. 234.

The Frenchmen, on their side, shrugged their shoulders at the sad-coloured suits of the Castillian nobles and the ill-fashioned robes of their ladies; and envied the profusion and splendour of their jewels.¹ But if the grandees were outdone by the seigneurs in brilliancy of costume, the lackeys of Madrid out-blazed their brethren of Paris: on each of the three great days they appeared in fresh liveries; and the servants of Medina de las Torres wore the value of 40,000 ducats on their backs.²

At daybreak on the 8th of June the king sent the count of Puñorostro for the last tidings of the young queen of France. On the same morning he and his train set forth from the castle of Fuenterrabia.³ In this journey he was attended by Velazquez, who sent forward his deputy Villareal to prepare quarters on the road. On the 15th of June they reached Burgos, where they attended a solemn service in the superb cathedral, and witnessed a grand procession of the clergy.⁴ From thence they struck into a new road, and meeting by the way with the usual honours and acclamations, entered the city of Valladolid on the 18th, and reposed there for

¹ Castillo: *Viage*, p. 266.

² Sup. to *Mariana*.

³ Castillo: *Viage*, p. 272.

⁴ Id., p. 276.

four days in the spacious palace of the crown, the birth-place of Philip IV. Here the king visited his pleasant gardens on the banks of the Pisuerga; was entertained with fireworks on the water; saw the nobles of the city display their prowess at the cane-play and in the slaughter of bulls, and their wit and magnificence at a masquerade: paid his adorations at the shrine of Our Lady of San Llorente; attended a comedy; and looked down from a balcony of the palace on a 'Mogiganga'—a game in which the performers came disguised as Gog and Magog,¹ wild beasts, and fabulous monsters. He likewise 'favoured the soil of his native city,' as the historian of his progress politely phrased it, by going on foot to hear mass in the conventual church of St. Paul, his place of baptism, a splendid temple, rich with memorials of the artists of Valladolid.² Here, doubtless, Velazquez did not fail to examine the fine works with which the city then teemed, of Becerra, Juni, and Hernandez. On the 26th of June his majesty

¹ *Hand-Book*, p. 240.

² 'El Domingo 20,' says Castillo, 'favoreció con particularidad el Rey nuestro señor, el suelo de quel lugar, porque passò à pie à oír missa al real convento de San Pablo, &c. *Viage*, p. 288.

embraced the queen and the young infanta, at the Casa del Campo, and gave thanks for his safe return to his capital at the shrine of Our Lady of Atocha.¹

¹ Castillo: *Viage*, p. 295.





CHAPTER IX.

THE restoration of Velazquez to his family and friends was to them a matter of no less surprise than joy. A report of his death had preceded him to Madrid, and he found them bewailing his untimely end. He returned in tolerable health, although much fatigued with his journey; but the tongue of rumour had spoken in the spirit of prophecy: his worldly work was done; and fate forbade the pageants of the Pheasants' Isle to be recorded by his inimitable pencil. He continued, however, to perform his official functions. It was probably at this time that he drew the notice of the king to the clever models in clay, sent from Valencia for his inspection, by the Roman sculptor Morelli, a scholar of Algardi, who was afterwards, on the recommendation of Velazquez, called to Madrid and employed in the palace.

On the 31st of July, the feast of St. Ignatius Loyola, Velazquez having been in attendance from early morning on his majesty, felt feverish and unwell; and retiring to his apartments in

the palace, laid himself on the bed from whence he was to rise no more. The symptoms of his malady, spasmodic affections in the stomach and the region of the heart, accompanied by raging thirst, so alarmed his physician, Vicencio Moles, that he called in the court doctors, Alva and Chavarri. Those learned persons discovered the name of the disease, which they called a syncopal tertian fever; but they were less successful in devising a remedy.¹ No improvement appearing in the state of their patient, the king sent to his bedside, as spiritual adviser, Don Alfonso Perez de Guzman, patriarch of the Indies, who but a few weeks before had shared with the dying artist in the pomps of the Isle of Pheasants. Velazquez now saw that his end was come. He signed his will, and appointed as his sole executors, his wife Doña Juana Pacheco, and his friend Don Gaspar de Fuensalida, keeper of the royal records, and having received the last sacraments of the church, he breathed his last, at two o'clock in the afternoon, on Friday, 6th² of August, 1660, in the 61st year of his age.

¹ 'Terciana sincopal minuta sutil,' says Palomino, tom. iii. p. 523.

² Palomino: tom. iii. p. 523. Cean Bermudez says the 7th; but without correcting Palomino, who is probably right.

The corpse, habited in the full dress of a knight of Santiago, lay for two days in state, in a chamber illuminated with tapers, and furnished with a crucifix and altar. On Sunday, the 8th, it was put into a coffin covered with black velvet, and garnished with gilt ornaments, the knightly cross, and the keys of chamberlain and aposentador-mayor; and at night it was carried with great pomp to the parish church of San Juan. There it was placed in the principal chapel, in a temporary monument, lit by twelve silver candelabra blazing with waxen tapers; and the burial service was sung by the royal choristers, in the presence of a great concourse of knights and nobles. The coffin was finally lowered into the vault beneath the family chapel of the Fuensalidas. If a monument were ever erected to Velazquez, it was destroyed by the French, who, in 1811, pulled down the church of San Juan,¹ a paltry edifice,² but deserving of respect for the sake of the ashes in its keeping. A bas-relief, in which he is represented as receiving his order from the hands of Philip IV., has lately been inserted in the pedestal of that monarch's equestrian statue in front of the palace. This is the sole public

¹ *Hand-Book*, p. 796.

² Ponz: tom. v. p. 159.

tribute which Madrid has yet paid to its peculiar artist, the prince of Spanish painters. His epitaph, written with much good feeling and indifferently Latin by his disciple Juan de Alfaro, has been preserved by Palomino.

POSTERITATI SACRATVM.

DIDACVS VELASQVIVS DE SILVA.

HISPALENSIS, PICTOR EXIMIVS, NATVS ANNO MD.LXXXXIV.¹ PICTVRÆ NOBILISSIMÆ ARTI SESE DEDICAVIT (PRECEPTORE ACCVRATISSIMO FRANCISCO PACIECO QVI DE PICTVRA PERELEGANTER SCRIPSIT) JACET HIC: PROH DOLOR! D. D. PHILIPPI IV. HISPANIARVM REGIS AVGVSTISSIMI A CVBICVLO PICTOR PRIMVS, A CAMARA EXCELSA ADIVTOR VIGILANTISSIMVS, IN REGIO PALATIO ET EXTRA AD HOSPITIUM CVBICVLARIVS MAXIMVS, A QVO STVDIORVM ERGO MISSVS, VT ROMÆ ET ALIARVM ITALIÆ VRBIVM PICTVRÆ TABVLAS ADMIRANDAS, VEL QVID ALIVD HVJVS SVPPELECTILIS, VELVTI STATVASMARMOREAS, L. ÆREAS CONQVIRERET, PERSECTARET AC SECVM ADDVCERET, NVMMIS LARGITER SIBI TRADITIS: SIC CVM IPSE PRO TVNC ETIAM INNOCENTII X PONT. MAX. FACIEM COLORIBVS MIRE EXPRESSERIT, AVREA CATENA PRETHII SVpra ORDINARII EVM REMVNERATVS EST, NVMMISMATE, GEMMIS CÆLATO CVM IPSIVS

¹ It was probably this epitaph that misled Palomino as to the year of Velazquez's birth. I have placed it 5 years later; following Cean Bermudez, who sought and found the registry of his baptism, p. 26.

PONTIFICIS EFFIGIE INSCVLPTA EX IPSA EX ANNULO
 APPENSO : TANDEM D. JACOBI STEMMATE FVIT CON-
 DECORATVS, ET POST REDDITVM EX FONTE RAPIDO
 GALLIÆ CONFINI VRBE MATRITVM VERSVS CVM
 REGE SVO POTENTISSIMO E NVPTIIS SERENISSIMÆ D.
 MARIÆ THERESIÆ BIBIANÆ DE AVSTRIA ET BORBON,
 E CONNVBIO SCILICET CVM REGE GALLIARVM CHRIS-
 TIANISSIMO D. D. LVDOVICO XIV. LABORE ITINERIS
 FEBRI PRÆHENSVS, OBIIT MANTVÆ CARPENTANÆ,
 POSTRIDIE NONAS AVGVSTI ÆTATIS LXVI. ANNO
 M.DC.LX. SEPVLTVSQVE EST HONORIFICE IN D.
 JOANNIS PARROCHIALI ECCLESIA NOCTE, SEPTIMO
 IDVS MENSIS, SVMPTV MAXIMO IMMODICISQVE EX-
 PENSIS, SED NON IMMODICIS TANTO VIRO ; HEROVM
 CONCOMITATV, IN HOC DOMINI GASPARIS FVENSA-
 LIDA GRAFIERII REGII AMICISSIMI SVBTERRANEO
 SARCOPHAGO ; SVOQVE MAGISTRO PRÆCLAROQVE
 VIRO SÆCVLIS OMNIBVS VENERANDO, PICTVRA COL-
 LACRIMANTE, HOC BREVE EPICEDIVM JOANNES DE
 ALFARO CORDVBENSIS MÆSTVS POSVIT ET HENRICVS
 FRATER MEDICVS.

Juana Pacheco died on the 14th of August, eight days after her husband, and was buried in the same grave. They left a daughter, married to the painter Mazo Martinez. From the family picture at Vienna,¹ it appears that they had, at one time, four sons and two daughters ; one of

¹ Page 40.

the latter, probably Mazo's wife, being considerably older than the rest; and there is besides, an infant with its nurse, which may be either the painter's child or grandchild. It seems probable that the boys died young, as no mention of their names is to be found in the story of Spanish art. Had they lived it is natural to suppose that one or more would have adopted the profession of their sire and grandsire, and that the king, who was so munificent towards the father of Velazquez,¹ would not have withheld his bounty from his children. In this Vienna picture, we have the single glimpse that pen or pencil affords us, of the domestic life of the painter. His wife, dressed in a brown tunic over a red petticoat, sits in the foreground of a large room, with a pretty little girl leaning on her knees, and the rest of her children grouped around her; behind are two men in deep shadow, one of them, perhaps, being Mazo, the lover or the husband of the eldest daughter, and a nurse with a child; and in an alcove Velazquez himself appears, standing before his easel, at work on a portrait of Philip IV.² This

¹ Page 103.

² M. Viardot: *Musées d'Allemagne et de Russie*. 12mo. Paris: 1844, p. 234, says of this picture, that it is, 'pres-

is one of the most important works of the master, out of the Peninsula; the faces of the family sparkle, on the sober background, like gems; as a piece of easy actual life, the composition has never been surpassed, and perhaps it excels even 'The Meniñas,' inasmuch as the hoops and dwarfs of the palace have not intruded upon the domestic privacy of the painter's home in the northern gallery.¹

The records of the life of Velazquez are more ample than those of any other artist of Spain. The facts which illustrate his character as a man are worthy of the works which display his genius as an artist. The brief notices of Pacheco indicate the affectionate regard in which he was held by his nearest kindred. He was no less esteemed in the wider circle of the court; his death caused as much sorrow as a court is capable of feeling; and he was kindly remembered by the master whom he had so ably served. Certain charges, of what nature we are not informed, brought against him after his death, made it necessary for his executor, Fuensalida, to refute them at a private audience granted to him by the king for that

que aussi vaste et excellent que celui duquel Luca Giordano disoit, C'est la théologie de la peinture.'—See p. 649.

¹ Page 124.

purpose. After listening to the defence of his friend, Philip immediately made answer : ' I can believe all you can say of the excellent disposition of Diego Velazquez.'¹ Having lived for half his life in courts, he was yet capable both of gratitude and generosity, and in the misfortunes, he could remember the early kindness, of Olivares. The friend of the exile of Loeches, it is just to believe that he was also the friend of the all-powerful favourite at Buenretiro, not the parasite minion—

To watch him, as his watch observed the clock,
And true as turquoise in the dear lord's ring,
Look well or ill with him.²

No mean jealousy ever influenced his conduct to his brother artists ; he could afford not only to acknowledge the merits, but to forgive the malice of his rivals. His character was of that rare and happy kind, in which high intellectual power is combined with indomitable strength of will, and a winning sweetness of temper, and which seldom fails to raise the possessor above his fellow men, making his life a

laurelled victory, and smooth success
Be strewed before his feet.³

¹ Palomino: tom. iii. p. 525.

² Ben Jonson: *Sejanus*, act i. sc. i.

³ *Antony and Cleopatra*; act i. sc. 3.

He was the friend of Rubens, the most generous, and of Ribera, the most jealous, of the brethren of his craft ; and he was the friend and protector of Cano and Murillo, who, next to himself, were the greatest painters of Spain. Carreño de Miranda, the ablest of the court painters whom he left behind him, owed his introduction to the king's service to the good-nature of Velazquez. Elected one of the *alcaldes* of Madrid, his time would have been inconveniently occupied by municipal duties, had not Velazquez obtained him exemption from them by procuring him employment in the *Alcazar*, where his talents soon attracted the favourable notice of the king. The example and personal influence of Velazquez doubtless tended very greatly to the preservation of that harmony which prevailed amongst the artists of Madrid in this reign, and which presents so pleasing a contrast to the savage discord in the schools of Rome and Naples, where men contended with their rivals, not merely with the pencil, but with the cudgel, the dagger, and the drug. The favourite of Philip IV., in fact, his minister for artistic affairs, he filled this position with a purity and a disinterestedness very uncommon in the councils of state ; he was the wise and munificent distributor, and not,

as too many men would have been, the greedy monopolist, of royal bounties ; and to befriend an artist less fortunate than himself, was one of the last acts of his amiable and glorious life.¹

Of the portraits of Velazquez, the most youthful and beautiful is that in the picture of the 'Surrender of Breda ;'² the most authentic that in the picture of 'The Maids of Honour,'³ painted when he was in his fifty-seventh year, and somewhat grey and worn. If the cavalier behind Spinola's horse be really a likeness of himself, then the powerfully-painted head of a young man, formerly in the Louvre,⁴ which passes for such, has been misnamed. The royal gallery of Madrid, where the biographer naturally looks for an authentic portrait, possesses no separate picture of the most important of its Spanish contributors. Florence has two portraits of Velazquez,⁵ and Munich one ;⁶ and there is one in the collection of the earl of Ellesmere, of which there was formerly an indifferent copy in the Louvre.⁷ The woodcut prefixed to the present

¹ Page 195.

² Page 149.

³ Page 171.

⁴ *Gal. Esp.* No. 300.

⁵ In the Sala dei Pittori of the Royal Imperial gallery.

⁶ *Verzeichniss*, No. 369.

⁷ *Gal. Esp.* 302.

sketch of his life, is taken from a miniature by himself, in my possession, formerly in the collection of Sir John Brackenbury.

There remains but to mention a few of his works which have not yet been noticed. Of these, the picture known as 'The Spinners,' in the queen of Spain's gallery,¹ is the most celebrated. The scene is a large weaving room, in which an old woman and young one sit, the first at her spinning wheel, and the second winding yarn, with three girls beside them, one of whom plays with a cat. In the background, standing within an alcove filled with light from an unseen window, are two other women displaying a large piece of tapestry to a lady-customer, whose graceful figure recalls that which has given its name to Terburg's picture of 'The Satin-gown.'² Of this composition the painter Mengs observed, that 'it seemed as if the hand had no part in it, and it had been the work of pure thought.'

'St. Anthony the abbot, and St. Paul the hermit,' in the same gallery,³ is a picture remarkable as one of the few religious works of Ve-

¹ *Catalogo*, No. 335.

² In the Museum of pictures at Amsterdam; *Description des Tableaux*. 8vo. Amst. 1843, No. 314, p. 53.

³ *Catalogo*, No. 87.

lazquez, and as one which was especially admired by Sir David Wilkie.¹ In the persecution of the emperor Decius, says the legend,² Paul, a young and pious Egyptian, fled to the Thebaid, and finding there a convenient cavern, palm-tree, and fountain, became the first solitary of that celebrated waste. For about twenty years he fed on dates, but after that time half a loaf of bread was brought to him, like another Elijah, every day, by a friendly raven. Meanwhile, one of his countrymen named Anthony, likewise conceived the idea of retiring from the world to the wilderness, and his example was so efficacious, that the valleys of the Thebaid became studded with convents, and the rocks alive with burrowing hermits. When about ninety years old this Anthony, indulging in reflections of undue self-complacency, it was revealed to him in a dream, that far away in the desert, there dwelt another recluse much older and holier than himself. He immediately took his staff in his hand, and after a two days' march, and by the good offices of a centaur, and other placable monsters, he found the cavern where this phoenix of secluded sanctity had lodged for nearly a hundred years. The

¹ *Life*, vol. ii. p. 486.

² Villegas : *Flos Sanctorum*, pp. 107, 114.

hermit patriarchs knew each other by holy intuition, and while they prayed and conversed together, the bread-bearing raven, which had brought half a loaf every day for sixty years, descended, on this extraordinary occasion with a whole loaf in his beak. Feeling his end approaching, Paul besought his guest to bring him a certain mantle that once belonged to St. Athanasius, from a distant convent; and when Anthony returned from this mission, he found the good man dead upon his knees. Having said the customary prayers over the body, he committed it to the earth, with the aid of two lions, who dug the grave with their claws, and roared a requiem over the departed. In the foreground of Velazquez's picture, the two venerable saints are seated at the door of the cavern; Paul in white, Anthony in brown drapery,¹ and both with up-turned eyes, as if engaged in prayer. The palm-tree peeps above the rocks behind, and overhead hovers the paniferous raven. As in old pictures, past and future events are shown on the same canvas. Far off in a winding valley, Anthony is seen asking the way, first of

¹ The T-shaped cross is wanting, which ought to appear on his left shoulder. Interian de Ayala; *Pictor Christianus Eruditus*; p. 217, a work noticed in chap. i. p. 21.

a centaur, and next of a monster horned and hoofed like the Evil-one himself; within the cavern he stands knocking at the gate;¹ and in another part of the background, he and the grave-digging lions commit Paul to the dust. The picture is painted with great power; and a lively effect is produced by a few sober colours; its parent-sketch was lately in the Louvre.²

‘The Coronation of the Virgin,’ likewise an ornament of the royal gallery of Spain,³ was painted as an altar-piece for the oratory of queen Isabella. The figures are about two-thirds less than life-size. Seated on a cloudy throne, the blessed Mary, with downcast eyes, receives a crown of flowers, which is placed on her head by Our Lord and the Eternal Father. In the lovely face of this Virgin, and in the cherubs which sport around her feet, Velazquez appears to have imitated Correggio; and the blue and pink draperies are brighter in hue than his usual colouring.

The picture of St. Francis Borgia, in the

¹ In the *Legenda Sanctorum*, fol. 1483, No. xv., he is said to have been at last conducted thither by a wolf; which, however, is not mentioned by Villegas.

² *Gal. Esp.* No. 286.

³ *Catalogo*, No. 62.

gallery of the duke of Sutherland,¹ as fine an historical subject as was ever treated by the pencil of Velazquez. The austere holiness of this duke of Gandia is no less extraordinary, although perhaps less famous, than the vices of his progenitors. Head of a great and ancient house, cousin and favourite of Charles V., the mirror of knighthood, the darling of women, he renounced in the prime of life, a position far more enviable than the throne from which his imperial kinsman descended in his sickly age; and, assuming the then humble robe of the Jesuit, he lived for twenty years with no other cares than to preach the gospel, mortify his body, and to avoid the purple of Rome, with which popes and princes continually threatened to invest him.² The sight of the empress Isabella in her shroud, and the death of his own beautiful

¹ At Stafford House, London.

² Dr. Joseph Rios, in a sermon in honour of the saint, informs us that 'la mayor cruz de nuestro duque fueron los capelos que le amenazaron casi toda su vida.' *El Arbol grande de Gandia, S. Francisco Borja, oracion en la colegial y en fiesta de dicha ciudad.* 4°. Valencia: 1748, p. 18. For curious details of the life and austerities of Borgia, see Ribadeneira; *Fleurs des Vies des Saints*, tom. ii. p. 676. I have given a tolerably full account of him in the *Cloister Life of the Emp. Charles the Fifth*; sm. 8vo. London: 1852, p. 77.

wife, working on a mind naturally devout, drove him, it is said, from camps and courts to the cloister and the calendar. In this picture he is presented to our view on the boundary line of those two worlds, having dismounted from his horse, for the last time, at the door of the Jesuits' college at Rome. Attended by two noble youths, he bows low to Ignatius Loyola, who comes, with three fathers of the order to meet him on the threshold. The heads of the duke and his companions are finely painted, and that of Ignatius, conspicuous by his high bald brow, is full of the intellectual power and sombre enthusiasm that belonged to that good soldier of the ancient faith. One of his attendants, however, is far too sleek and plump for an early Jesuit. There is a singular absence of colour in the picture; the dress of the duke, from his hat downwards, being white, and the robes of the churchmen brown, with nothing to relieve the grey walls of the convent and its retiring inner court, which rise behind the figures. Although a work of great interest and considerable merit, it cannot be ranked as equal to the other large compositions of Velazquez. It is mentioned neither by Palomino nor Cean Bermudez, but it formed part of the plunder of

Soult. It may have been painted by order of cardinal archbishop Borja for the halls of Gandia;¹ or possibly by desire of Pacheco, for his friends the Jesuits at Seville.

But, although the subject is one which Velazquez may easily be supposed to have treated, in the absence of any historical evidence, the internal evidence of style is not strong enough to place the picture amongst his undoubted works. Whoever the author may have been, he probably painted a companion piece representing the opening of the coffin of the empress Isabella before it was laid in the vault at Granada. In the collegiate church of Logroño, and its chapel of St. Francis Borja, are two wretched daubs, the one representing that memorable passage in the saint's life, and the other being a copy of the picture in the Sutherland gallery.²

Velazquez has left a great number of striking pictures, each containing a single figure. The count de Portalis, in his collection at Paris, has an excellent specimen of one of these studies, called the 'Dead Orlando'—an armed warrior

¹ Page 151.

² At least they were there, when I visited the church on the 17th April, 1849.

lying beneath some dark rocks, with one hand upon his breast, the other resting on his sword-belt, and 'looking proudly to heaven from the death-bed of fame.' The 'Place-hunter,' *el Pretendiente*, in the royal gallery of Spain,¹ is full of quiet humour. He is dressed in sober black, and is in the act of presenting a petition with a profound bow, and the air of a man inured to denials. By this idly-busy race of suitors, who find it easier to beg than to dig, the Spanish court has always been peculiarly infested: their poverty and their pride, their infinite verbose memorials, their dinners with duke Humphrey, and their difficulties about clean linen, are jests of old standing; and Velazquez must have enjoyed ample opportunities of studying all varieties of the breed in royal and ministerial antechambers.² In the same gallery the portraits of a sculptor,

¹ *Catalogo*, No. 267.

² Soon after he came to Madrid, a book was written on place-hunting by Don Francisco Galàz y Varahona; *Paradoxas en que (principalmente) persuade à un pretendiente à la quietud del animo, dirigido al conde de Olivares*, &c. 4°. Madrid: 1625, with a title-page by Schorquens. The pretendientes, however, were not to be persuaded, nor put off with paradoxes instead of pudding; for they mustered as strong as ever in the days of Charles IV. (see Doblado's *Letters*, pp. 375-6); nor is the breed yet extinct.

supposed to be Alonso Cano,¹ and of a grey-haired cavalier in rich armour,² are works of rare excellence; and the old lady, with a prayer-book in her hand,³ is painted with much of the peculiar brilliancy of Rembrandt. The full-length picture of a gentleman called the *alcalde Ronquillo*, brought from Spain by Sir David Wilkie and afterwards the property of the late Mr. James Hall, is a fine example of simple and effective portraiture.⁴ The private collection of the late king of Holland, at the Hague, boasted two excellent portraits; a bust of a lady in a black dress and ruff, with considerable beauty as usual spoiled by rouge; and a full-length picture of a charming little bright-haired girl, an *infanta*, or at the least a *meniña*, richly

¹ *Catalogo*, No. 81.

² *Id.*, No. 289.

³ *Id.*, No. 209.

⁴ Cean Bermudez mentions among the pictures in the royal palace at Madrid 'an old man in a ruff, called the *alcalde Ronquillo*,' which he says was etched by F. Goya. I have never met with the etching, so I am unable to identify Mr. Hall's picture with that mentioned by Cean. But Mr. Hall himself told me that Wilkie always called the portrait in question *Ronquillo*. Of course it cannot be the fighting *alcalde* of that name of the wars of the commons, (1522); but it may possibly be Antonio *Ronquillo*, who died viceroy of Sicily in 1651, father of Pedro *Ronquillo*, ambassador in England towards the end of the century.

dressed in green satin, and holding in her hand a fan of ostrich feathers.

His finest picture of field sports is the 'Boar Hunt,' once in the palace of Madrid, and presented by Ferdinand VII. to lord Cowley, then English ambassador at the court of Spain, by whom it was sold for 2200*l.* to the British national gallery.¹ The scene is laid in the chase of the Pardo, in a spot known as the *Hoyo*, or dingle, a piece of flat ground surrounded by ilex-mantled slopes. In the centre of this space there is a circular pen, enclosed with canvas walls, within which Philip IV. and a party of cavaliers display their skill in slaying boars to a few ladies, who sit secure in heavy old-fashioned blue coaches. The king was an ardent lover of the sport, and managed his steed and lance with infinite boldness and dexterity. When only thirteen years old, mounted on his sorrel horse Guijarrillo, he killed a boar in the presence of his father and his young Bourbon bride; and he would follow his prey over the most rocky and dangerous ground, excusing his breakneck gallops by saying that kings should be as valiant in

¹ Wornum's *Catalogue of the pictures in the national gallery, with biographical notices of the painters.* 12mo. London: 1847, p. 190.

doing as they were powerful in commanding.¹ In this picture he is represented, somewhat towards the left side of the canvas, riding a bay horse, and receiving the boar on the edge of his *media luna*, a spear barbed with a steel crescent. Near to his majesty, on the left, and likewise on a bay steed, prances the count-duke of Olivares, whose duty it was, as master of the horse, to ride close to the royal person;² and beyond that minister, the cavalier on the white horse bears some resemblance to the cardinal infant Don Fernando, the gallant primate of Spain. Farther off, at a respectful distance to the left, in the features of the older sportsman, on a long-maned white palfrey, the curious observer may detect a likeness to the portrait which Juan Mateos, one of the royal huntsmen, has given as his own in the title-page to his rare book on hunting.³ Near the centre of the picture another group of horsemen are caracoling; while to the right five more cavaliers gather round another boar, with which

¹ *Origen y dignidad de la Caça, al conde-duque de San Lucar la Mayor*, por Juan Mateos, ballestero principal de su Mag^d.; 4°. Madrid, 1634, cap. vii. fol. 11 and 12, where will be found an account of several sporting feats of his majesty.

² Id., fol. 12.

³ Note 1.

a couple of hounds are grappling, in a cloud of dust. The lady in the second coach from the centre of the picture, seems to be intended for queen Isabella, although her face is directed, not towards her dexterous lord, but towards the motley throng on this side the canvas wall of the enclosure. The figures without the circle are grouped in the most skilful and effective manner, and painted in Velazquez's brightest style; and the knot of people gathered about the wounded hound, the keepers with fresh dogs in the slips, the ragged loungers, the old peasant with his broad hat and ample cloak of the national brown cloth, the clergyman in black, conversing with the cavaliers in grey and scarlet, and the postillions with their mules, fill the foreground with various colour, and character, and breathing life. Our English painter, who, perhaps, has more of the spirit of Velazquez than any artist living, finely remarked of this picture, that he had never before seen 'so much large art on so small a scale.'¹ A tolerable copy of this

¹ *Letter* from Mr. (now Sir) Edwin Landseer to Mr. (now Sir) C. L. Eastlake, in the copies of the minutes of the trustees of the National Gallery, 1845-46, and of orders to the keeper of the gallery respecting cleaning the pictures, laid before the House of Commons in consequence of an address moved by Mr. Hume, 26th January, 1847, p. 18.

charming work remains, as a record of what Spain has lost and what England has gained, in the royal gallery at Madrid.¹

¹ *Catalogo*, No. 68. In the *Catalogue* of 1828, where it appears as No. 29, it is attributed to Velazquez himself. This picture above described, was, in 1853, the subject of a minute and amusing investigation before a committee of the House of Commons, sitting to inquire into the management of the National Gallery. The president of the Royal Academy mentioned in evidence, as an illustration of the tricks of picture-cleaners, that this picture had been so much injured in the hands of one of the fraternity, that Mr. George Lance, the eminent painter of still life, had been called in to repair, or in reality to repaint, it. Mr. Lance, being summoned before the committee, frankly confirmed the statement. About twenty years ago, he said, the Boar-hunt was in the care of one Thane, a picture-cleaner, who sent it to be lined, and received it back so much injured in that process that the blistered paint fell off in large flakes from many parts of the canvas. The poor man was in despair; in visions of the night the maltreated picture passed across his bed in the form of a skeleton; and he was in danger of losing his wits, had Mr. Lance not promised his assistance. For six weeks the English artist laboured on the Castillian ruin, healing a wound here, filling up a blank there, working upon trees, grass, sky, and figures, supplying horses with riders, and riders with horses, and actually painting, out of his own head, a group of mules in the foreground, which occupied a space, as near as he could guess, of the size of a sheet of foolscap paper. The work achieved, he had, sometime afterwards, the satisfaction of being rebuked by two of the most eminent picture-cleaners in London, for venturing to hint that a portion of the picture, then exhibiting at the British Institution, seemed to have been somewhat

The landscapes, alone, of Velazquez, are sufficient to give him a high rank amongst painters. 'Titian,' says Sir David Wilkie, 'seems his model, but he has also the breadth and picturesque effect for which Claude and Salvator Rosa are remarkable.' His pictures are 'too abstract for much detail or imitation, but they have the very same sun we see, and the air we

retouched. The cross-examination which followed did not shake Mr. Lance's adherence to this surprising story, but only elicited fresh tales of picture-restoring even more wonderful. The committee, therefore, agreed to meet him on a future day at the National Gallery, in presence of his own Velazquez. There, happily for the credit of the purchasers, he very candidly admitted that the lapse of time had led him to exaggerate his own share of the work, and that a good deal of the original painting still survived. The chasm, which he had filled with mules, was less in area by three-fourths than he had stated; and in these mules themselves, he had been guided by the backs, necks, and ears, which had remained with tolerable distinctness, and enabled him to follow the design of the master. So ended a story, which had amused the town for a day or two, that the picture, which the trustees had purchased as an important work of the Castillian Vandyck had really been executed by the English Van Huysum. No notice of this meeting at the National Gallery, at which I was present as a member of the committee, occurs in the record of its proceedings. Mr. Lance's printed evidence (*Report and Minutes*, pp. 346—353), being most incomplete without it, the present note may serve, I hope, to supply the deficiency.

breathe, the very soul and spirit of nature.¹ His studies of the scenery at Aranjuez are amongst the most agreeable views of groves and gardens ever committed to canvas. Lord Clarendon² possesses a small picture by him of the old Alameda, or public walk of Seville, with its twin Hercules³ columns and alleys of trees, and many carefully painted figures, sparkling with life and animation. A larger but inferior repetition of this subject was lately in the Louvre. The same nobleman has a woodland prospect by the same hand, taken in the Pardo, where Philip IV., in a shooting dress and white hat, brings his gun to his shoulder with his accustomed gravity and deliberation. Sometimes Velazquez strays into the savage scenery of Salvator Rosa, delighting in beetling crags—

Or woods with knots and knares deform'd and old,
Headless the most and hideous to behold.⁴

Of this style the Louvre boasted a fine specimen,

¹ *Life of Wilkie*, vol. ii. pp. 519, 524.

² At No. 1, Grosvenor-crescent, London.

³ Found near the hospital of Santa Marta, and supposed to belong to an ancient temple of Hercules, and erected on their present site in 1574, when the Alameda was planted. Ortiz de Zuñiga; *Annales de Sevilla*, p. 543. They are still called '*Los Hercules*.' *Noticia de los Monumentos de Sevilla*, small 8vo. Sev. 1842, p. 44.

⁴ Dryden: *Palamon and Arcite*: book ii.

a large composition of broken ground and shattered trees in the chase of the Escorial, with distant view of the palace-convent, seen by the light of the setting sun.¹ He has also left some spirited sketches of Venice;² and of architectural scenes, apparently recollections of Rome, and moonlight musings amongst the cypresses and pines of the Colonna and Medici gardens. The first sketches of his works, says Cean Bermudez, were chiefly executed in water colours, or with a coarse pen. They are now rare and of a high value. The Standish collection in the Louvre had four specimens, and three are in the print-room of the British Museum.

No artist of the seventeenth century equalled Velazquez in variety of power. He tried all subjects, and he succeeded in all. Rubens, indeed, treated as many themes, and on each perhaps produced a greater number of pictures. But he approached all kinds of composition in the same spirit, a spirit of the earth, earthy, of Flanders, Flemish. Whether it be a sacred story of Bethlehem, a fable of Greek mythology, a passage in the life of Henry IV., we have the same faces and forms brought upon the stage. Even in portraiture, individuality of character is

¹ *Gal. Esp.* No. 289.

² *Cook's Sketches*, vol. ii. p. 195.

wanting; his men are generally burgomasters; his women are all, like Juno, 'ox-eyed,' which he conceived to be essential to beauty. The Virgins of his altar-pieces are the sisters of the nymphs of his allegories; his apostles and centurions are equally prone to leer like satyrs; and in his Silenus, St. Peter may be detected, like Sir Roger de Coverley in the Saracen's head over the village inn.¹ Grand in design and vigorous in conception, his large compositions are majestic and imposing. Like Antæus, he walks the earth a giant; but his strength forsakes him when he rises to the delineation of intellectual dignity and celestial purity and grace.

Velazquez, it must be owned, rarely attempted the loftiest flights. Of his few religious subjects, some are purposely treated as scenes of everyday life; as for example, 'Joseph's coat,'² the 'Adoration of the Shepherds,'³ and that still earlier work, the powerful 'St. John Baptist,' formerly in the collection of Mr. Williams at Seville, and more lately in the Standish gallery of the Louvre.⁴ In the 'Christ at Emmaus,' a work

¹ *Spectator*, No. 122.

² Page 119.

³ Page 37.

⁴ *Catalogue*, No. 133, in the Sale Catalogue, London, 1853, No. 93, called on both occasions a work of the school of Murillo.

of great power, formerly in the Louvre and now in the collection of lord Breadalbane, the two disciples seated at table with Our Lord, are a pair of peasants who may be recognised in the drunken circle surrounding Bacchus in the '*Borrachos*.'¹ Once, indeed, he has signally failed in reaching the height to which he aspired, in the unfortunate Apollo of 'The Forge of Vulcan.'² But the 'Crucifixion' of the nunnery of San Placido³ shows how capable he was of dealing with a great and solemn subject, and what his works would have been had it been his vocation to paint the saints of the calendar instead of the sinners of the court. Of the religious pictures of his early days, when he lived amongst the churchmen of Seville, several are destroyed or forgotten; such as the 'Virgin of the Conception,' and 'St. John writing the Apocalypse,' painted for the Carmelites of his native city; 'Job and his Comforters sitting amongst the ashes,' once in the Chartreuse of Xeres;⁴ and the 'Nativity of Our Lord,' which

¹ Page 92.

² Page 118.

³ Page 131.

⁴ Ponz, tom. xvii. p. 279, says that at first sight he took this picture for a work by Luca Giordano, painted in imitation of Velazquez.

perished by fire in 1832, with the chapter-house of Plasencia.¹

He was almost the only Spanish artist that ever attempted to delineate the naked charms of Venus. Strong in interest at court, and with the Holy Office, he ventured upon this forbidden ground at the desire of the duke of Alba, and painted a beautiful picture of the queen of Love, reclining with her back turned, and her face reflected in a mirror, as a companion-piece to a Venus in a different attitude of repose, by Titian.² Both came to England after the war of independence. The Venus of Titian is said to have found her way back to Spain; while the Venus of Velazquez, purchased by the advice of Sir Thomas Lawrence for 500*l.*, went to the collection of Mr. Morritt, at Rokeby, Yorkshire, where she still remains. Painted in the master's happiest manner, the

¹ *Hand-Book*, p. 550.

² Ponz: tom. v. p. 317. Mr. Buchanan, *Memoirs of Painting*, vol. ii. p. 243, says that these Italian and Spanish Venuises were the property of Godoy, prince of the Peace, when they came to England, and that the pair were valued at 4000 guineas. Mr. B. (vol. ii. p. 13) rashly asserts that Velazquez painted 'a grand and capital' portrait of Clement XIII., who became pope just 98 years after his death? Did he mean Giulio Rospigliosi, Clement IX.?

goddess reclines on a couch of delicate purple, at the foot of which, a kneeling Cupid holds up a black-framed mirror, wherein his mother's face, otherwise seen only in profile, is dimly reflected. Near her hangs a green veil, and behind the group a crimson curtain enriches and closes the composition.

He is also said to have painted the national dances of Spain, a fine but neglected subject ; six small studies of that kind being attributed to him, which once adorned the palace of Madrid.¹ No artist ever followed nature with more Catholic fidelity ; his cavaliers are as natural as his boors ; he neither refined the vulgar, nor vulgarized the refined. 'In painting an intelligent portrait,' remarks Wilkie,² 'he is nearly unrivalled.' 'His portraits,' says another excellent English critic,³ 'baffle description and praise ; he drew the minds of men ; they live,

¹ Buchanan's *Memoirs of Painting*, vol. ii. p. 244. They were valued at 1000 guineas, and dispersed.

² *Life*: vol. ii. p. 505. Wilkie was much struck and delighted by the close resemblance which he found between the style of Velazquez and that of Sir Henry Raeburn. At Edinburgh, he says (vol. ii. p. 579), the heads of the Spaniard would be attributed to the Scot, and *vice versa*, at Madrid.

³ *Penny Cyclopædia*: Art. Velazquez.

breathe, and are ready to walk out of their frames.' Such pictures as these are real history. We know the persons of Philip IV. and Olivares as familiarly as if we had paced the avenues of the Pardo with Digby and Howell, and perhaps we think more favourably of their characters. In the portraits of the monarch and the minister,

The bounding steeds they pompously bestride,
Share with their lords the pleasure and the pride,¹

and enable us to judge of the Cordobese horse of that day, as accurately as if we had lived with the horse-breeding Carthusians of the Betis. And this painter of kings and horses has been compared as a painter of landscapes to Claude; as a painter of low life to Teniers;² his fruit pieces equal those of Sanchez Cotan or Van Kessel; his poultry might contest the prize with the fowls of Hondekoeter on their own dunghill; and his dogs might do battle with the dogs of Sneyders.³

The poet Quevedo has celebrated his painter-friend in these lines of his address to the pencil.⁴

¹ Pope: *Essay on Man*.—Ep. ii. v. 35-6.

² Wilkie: *Life*, vol. ii. p. 486.

³ Cook's *Sketches*, vol. ii. p. 196.

⁴ *Obras*: tom. ix. p. 372.

Por tí el gran Velazquez ha podido
 Diestro quanto ingenioso,
 Así animar lo hermoso,
 Así dar á lo mórbido sentido
 Con las manchas distantes,
 Que son verdad en él, no semejantes.
 Si los afectos pinta ;
 Y de la tabla leve
 Huye bulto la tinta desmentida
 De la mano el relieve.
 Y si en copia aparente
 Retrata algun semblante, y ya viviente
 No le puede dexar lo colorido,
 Que tanto quedó parecido,
 Que se niega pintado, y al reflexo
 Te atribuye que imita en el espejo.

By thee ! our own Velazquez, great
 In genius as in plastic skill,
 Sweet beauty's self can re-create,
 And lend significance at will
 To things that distant are and dead,
 With realizing touch and hue,
 Till mimic canvas featly spread,
 No semblance seems, but nature true ;
 Till forth each shapely figure stands
 In warm and round and ripe effect,
 And eyes first ask the aid of hands
 The fine illusion to detect,
 Then deem the picture,—by the skill
 That few shall reach and none surpass,
 Delighted and deluded still,—
 The face of nature in a glass.





CHAPTER X.

PAINTING almost exclusively for the king of Spain, Velazquez left few pictures elsewhere than in the palaces at Madrid and the Escorial. A few portraits, executed at Rome, or presented by Philip IV. to crowned heads abroad, or to his imperial kinsfolk at Vienna, were the only specimens of the powers of the great Castillian master that could be studied out of Spain. Until the present century, therefore, he was hardly known on this side the Pyrenees, except by name as an artist highly esteemed in his own country. The long tawny face of Philip IV., here and there attributed to him in the great galleries, was not sufficiently interesting, either in itself or in its historical associations, to do for him what the noble melancholy head and tragic story of Charles I. might alone have done for Vandyck. The temporary occupation of the Spanish throne by the Buonapartes, opening a new field of robbery to Soult and his brother plunderers, produced, amongst other results, a

wide diffusion of Spanish pictures over Europe. Joseph Buonaparte, however deficient in other qualities, was endowed in full measure with the catholic rapacity of his race; but he did not care for Spanish art, and therefore in robbing the palace of the Bourbons he spared the works of Velazquez and Murillo. The 'Water-Carrier of Seville' was the only picture by Velazquez found in his carriage at Vittoria. The marshals, already gorged with plunder, had no time to glean after their chief; and neither Soult or Sebastiani, who afterwards became so eminent as dealers in pictures, had much opportunity of enriching their magazines with specimens of Velazquez. By these accidents, his pictures have been saved to Madrid, and they are still of rare occurrence in the galleries of Europe and the sale-rooms of Paris and London. The prices, therefore, for which they have been sold, have not been so great as those commanded by works of other masters who are more widely known in the market. The following are a few of the highest:¹

¹ For the prices paid in France, I am indebted to M. Villot; partly to his *Notices des Tableaux du Musée Imperial du Louvre*, 8vo. Paris: 1853; one of the best catalogues yet compiled; and partly to private memoranda which he kindly placed at my disposal.

1825. La Perriere's sale at Paris—Full length of *Philip IV.*,
—7920 francs, or £316 16s.
Full length of *Olivares*—11,520 francs, or £460 16s.
1843. Aguado's sale at Paris—*Lady with fan*; engraved
by Leroux—12,750 francs, or £510.
1846. Privately sold by lord Cowley to the trustees of our
National Gallery—*The Boarhunt*—£2200.
1849. Privately sold by M. Callery, at Paris, to the French
government—*D. Pedro Moscoso de Altamira*,
a portrait of questionable authenticity, Louvre;
Ecoles d'Italie et d'Espagne, No. 556—4500
francs, or £180.
1850. William II., king of the Netherlands' sale at the
Hague, sold to the emperor of Russia—Full lengths
of *Philip IV.* and *Olivares* (previously bought at
La Perriere's sale),—88,253 francs, or £3530.
1851. Privately sold by M. Ferd. Laneuville to the French
government—*Meeting of Artists*, Louvre; *Ecol.*
d'Ital. et Esp., No. 557—6500 francs, or £260.
1853. Sale of the pictures of the ex-king Louis Philippe—
— Spanish Gallery. 78, *Philip IV.*, £250.
- „ 151, *Olivares*; fine, but of very ques-
tionable authenticity, £300.
- „ 249, *Queen Isabella*, £300.
- „ 250, *Adoration of the Shepherds*,
(which Mr. Ford informs me
was purchased from the
count of Aguila in 1832 or
1833, for £4800), £2050.
- „ 251, *Our Lord at Emmaus*, £235.
- „ 491, *View of the Escorial*, £410.
- Standish Collection. 222, *Inf. Balthazar Carlos*, £1600.

The scholars whom Velazquez left behind him were not numerous, nor have any of them proved his rivals in the favour of posterity.

Juan de Pareja, one of the ablest, and better

known to fame as the slave of Velazquez, was born at Seville, in 1606. His parents belonged to the class of slaves then numerous in Andalusia,¹ the descendants of negroes imported in large numbers into Spain by the Moriscos in the sixteenth century;² and in the African hue and features of their son, there is evidence that they were mulattos, or that one or other of them was a black. It is not known whether he came into the possession of Velazquez by purchase or by inheritance, but he was in his service as early as 1623, when he accompanied him to Madrid. Being employed to clean the brushes, grind the colours, prepare the palettes, and do the other menial work of the studio, and living amongst pictures and painters, he early acquired an acquaintance with the im-

¹ And throughout Spain, for many years afterwards. See Mad. d'Aulnoy; *Voyage*, let. xii.; and M. M * * * *, *Voyage*; p. 178.

² In 1560, so many had been thus introduced for domestic and agricultural purposes, that the representatives of Granada, in the cortes held that year at Toledo, petitioned the king that these blacks might be sent out of the country, alleging that they were brought up in the Mahometan faith, and that their numbers were dangerous to the Christian population. L. del Marmol Carvajal: *Hist. de la Rebelion y Castigo de los Moriscos*. 2 vols., 4°. Madrid: 1797; i. p. 135.

plements of art, and an ambition to use them. He therefore watched the proceedings of his master, and privately copied his works with the eagerness of a lover and the secrecy of a conspirator. In the Italian journeys in which he accompanied Velazquez, he seized every opportunity of improvement; and in the end he became an artist of no mean skill. But his nature was so reserved, and his candle so jealously concealed under its bushel, that he had returned from his second visit to Rome, and had reached the mature age of forty-five before his master became aware that he could use the brushes which he washed.

When at last he determined on laying aside the mask, he contrived that it should be removed by the hand of the king. Finishing a small picture with peculiar care, he deposited it in his master's studio, with its face turned to the wall. A picture so placed arouses curiosity, and is perhaps more certain to attract the eye of the loitering visitor than if it were hung up for the purpose of being seen. When Philip IV. visited Velazquez, he never failed to cause the daub or the masterpiece that happened to occupy such a position to be paraded for his inspection. He therefore fell at once into the trap, and being pleased with

the work, asked for the author. Pareja, who took care to be at the royal elbow, immediately fell on his knees, owning his guilt, and praying for his majesty's protection. The good-natured king, turning to Velazquez, said, 'You see that a painter like this ought not to remain a slave.' Pareja, kissing the royal hand, rose from the ground a free man. His master gave him a formal deed of manumission, and received the colour-grinder as a scholar. The attached follower, however, remained with him till he died: and continued in the service of his daughter, the wife of Mazo Martinez, until his own death, in 1670. Pareja's portrait, finely painted by Velazquez, is in the gallery of lord Radnor. It represents him as an intelligent bright-eyed mulatto, with the thick nose and lips and curling black hair proper to his race, and dressed in a dark-green doublet, with a white falling collar. This is perhaps the picture which gained Velazquez his election into the academy of St. Luke.¹ Lord Carlisle possesses a head of a man of colour, by the same hand,² which seems to be the likeness of Pareja, and also a full-length portrait of queen Mariana, seated, and in widow's

¹ Page 159.

² At Castle Howard, Yorkshire.

attire, which is attributed to the pencil of the freedman, but is more probably the work of his fellow-disciple, Mazo Martinez.

The royal gallery of Spain possesses only a single work of Pareja, a large picture of the 'Calling of St. Matthew.'¹ It is well composed, and executed with a close and successful imitation of the colouring and handling of Velazquez. Our Lord and his disciples wear the flowing Jewish gaberdine; the collectors of customs, in doublets and flapped hats, are booted and spurred like Spanish cavaliers. The dusky face, to the extreme right of the picture, is a portrait of the painter; and the rich Turkey carpet which covers the table, and the jewellery thereon displayed, are finished with Dutch minuteness. In the imperial gallery of Russia there is also a specimen of the powers of the Sevillian serf, a portrait of a provincial of a religious order, in dark monastic robes, and holding in his hand a book.² He excelled in portraiture; and Palomino especially notices his likeness of an artist named Joseph Ratés, so forcibly painted as frequently to be taken for the work of Velazquez.³

¹ *Catalogo*, No. 134.

² *Livret de la Galerie Impériale de l'Ermitage*, Salle XLI., No. 3. p. 402.

³ Palomino, tom. iii. p. 551.

Juan Bautista del Mazo Martinez was born at Madrid, but in what year remains uncertain. He early entered the school of Velazquez, and devoted himself to copying his works, and those of Tintoret, Titian, and Paul Veronese, with so much assiduity and success, that his productions were sometimes mistaken for original pictures of those masters. Dryden asserts that he

who but arrives to copy well,
Unguided will advance, unknowing will excel;¹

and Mazo Martinez proves, in part at least, the truth of the assertion. He acquired great skill in portraiture, and great applause by a picture of queen Mariana, which he exhibited at the gate of Guadalaxara, and which attracted much attention, because it was one of the first pictures executed of the young sovereign at Madrid.² A fine full-length portrait, of an unknown military commander, in the royal gallery of Spain,³ proves how faithfully he followed in the footsteps of his master. But his best original works were hunting pieces and landscapes. Philip IV. employed him to execute views of Pamplona and Zaragoza, which long hung in the palace, and of which the

¹ *Epistle to the earl of Roscommon.*

Palomino, tom. iii. p. 551. ³ *Catalogo*, No. 131.

latter is now in the royal picture gallery.¹ The prospect of the capital of Aragon is taken from the banks of the Ebro, and the foreground is enriched by an admirable group of figures, painted by Velazquez. For richness and brilliancy of effect it is equal to the best of Canaletti's views of Dresden,² which it much resembles in style. A Sea-port,³ and a River-view,⁴ in the same collection, likewise deserve notice. But he did not always paint thus; for near them hangs a prospect of the Escorial—of all subjects that in which a Castillian artist should have put forth his whole strength—singularly flat and poor in effect.

Mazo Martinez married a daughter of Velazquez, and held the post of deputy aposentador; and in that quality he accompanied him in his journey to the Pyrenees.⁵ At the death of the great artist, he succeeded to him as painter in ordinary, being appointed to the vacant post on the 19th of April, 1661. He frequently painted queen Mariana after she had veiled her luxuriant tresses with the sombre weeds of widowhood; and he likewise delineated the sickly counte-

¹ *Catalogo*, No. 79.

² In the small gallery on the terrace of Bruhl, in that city.

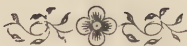
³ *Catalogo*, No. 231.

⁴ *Catalogo*, No. 300.

⁵ Page 184.

nance of her son, Charles II. By the daughter of Velazquez he had two sons, Gaspar and Balthasar, who obtained honourable preferment at court. Becoming a widower, he contracted a second marriage with Doña Anna de la Vega; and he died on the 19th of February, 1687, in the Treasury at Madrid, and was buried in the church of San Gines. His portrait, by the dashing Esteban March, hangs in the royal gallery:¹ his face is that of a swarthy and somewhat plain Spaniard, and he holds in his hands the implements of his calling.

¹ *Catalogo*, No. 184.





CATALOGUE
OF PRINTS AFTER WORKS OF
VELAZQUEZ.

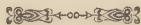




Abbreviations used in the following Catalogue.

<i>Line</i>	for	<i>Line Engraving.</i>
<i>Etch.</i>	,,	<i>Etching.</i>
<i>Mezzo.</i>	,,	<i>Mezzotint.</i>
<i>Litho.</i>	,,	<i>Lithograph.</i>
<i>C. L.</i>	,,	<i>Coleccion lithographica de cuadros del Rey de España, 3 vols. ; large fol. Madrid, 1826, 1832.</i>

The name in italics which closes the notice of each print,
is the name of the engraver.





PRINTS AFTER WORKS OF
VELAZQUEZ.

Sacred Subjects.

- Lot and his Daughters. Line. *Ph. Triere.*
The picture was bought at the sale of the Orleans Gallery, in 1799, by Mr. Hope, for 500 guineas, and sold again in 1816; Buchanan's *Memoirs*, vol. i. p. 146. It is now at lord Northwick's, Thirlestane House, Cheltenham.
- The Finding of Moses. Line. *De Launay le jeune.*
The picture is in England, at the earl of Carlisle's, Castle Howard, Yorkshire, from the Orleans Gallery, in which it was valued to the late lord Carlisle one of the purchasers of the collection, at 500 guineas; Buchanan's *Memoirs*, vol. i. p. 146.
- The Coronation of Our Lady. Line, Paris. *Massard.*
The Coronation of Our Lady. Litho. in C. L. No. cx. Madrid. *P. S. Feillet.*
- The Coronation of Our Lady. Litho., Paris. *Llanta.*
- The Coronation of Our Lady. *Galerie Religieuse et Morale.*
Paris, No. 57. Litho. *Llanta.*
- The Coronation of Our Lady. Paris, No. 106. *Musée Chrétien.* Litho. *Chevalier.*

- The Coronation of Our Lady. M. Reveil and Duchesne;
Musée de Peinture, vol. xiv., small 8vo., Paris, 1853.
 Outline. A. R.
 The picture is at Madrid, Royal Museum, No. 62.
- Our Lady in adoration. Etch. John Young.
 The picture is in England, at Philip John Miles's,
 Esq., Leigh Court, near Bristol.
- Adoration of the Wise Men. Litho. C. L. No. CLXII. Madrid.
Cayetano Palmaroli.
 The picture is at Madrid. Royal Museum, No. 167.
- Adoration of the Shepherds. Outline. E. Lingée.
- Adoration of the Shepherds. In *Illustrated London News*,
 Dec. 23, 1854. Unknown.
 Formerly in the collection of the count Aguila, at Seville,
 and afterwards in the Louvre, the picture is now in
 the National Gallery, London.
- Our Lord on the Cross. Line. Madrid.
J. A. Salvador Carmona.
- Our Lord on the Cross. Madrid, 1776. *Joaquin Ballester*.
- Our Lord on the Cross. Litho. in the C. L. No. CLXXXVI.
 Madrid. F. Taylor.
- Head of Our Lord on the Cross. Etch. for the *Annals of*
the Artists of Spain. R. C. Bell.
 The picture was painted for the nunnery of San Placido
 at Madrid, and falling afterwards into the possession
 of the duke of San Fernando, was presented by him
 to Ferdinand VII. Madrid, Royal Museum, No. 51.
- The Death of St. Joseph. In *Houghton Gallery*, 2 vols.
 fol. London, 1788, vol. ii., No. 13. Line.
Alex. Bannerman.
- The Death of St. Joseph. In some copies of the *Houghton*
Gallery, vol. ii., No. 13, instead of the print above men-
 tioned. London, 1780. Small, Line. Michel.
- The Death of St. Joseph. Outline, in the *Description de l'Er-*
mitage, tom. ii. p. 60. Unknown.

The Death of St. Joseph. In *Journal des Artistes*, No. 6.
Paris, 1841. Small Outline. . . *Madame Soyer.*

The saint is attended by Our Lord and the Virgin, some
heads of angels seen above.

Formerly in the Houghton Collection; the picture is at
St. Petersburg, in the Imp. Gallery. Herm. No. 150.

St. Antony the Abbot, and St. Paul the first hermit.
Litho. C. L. No. xxxviii. Madrid. *F. Blanchar.*

St. Anthony and St. Paul. M. Le Brun; *Recueil de
Gravures au trait d'après un choix des tableaux fait en
Espagne*, 2 vol., 8vo; Paris, 1809; where the subject is
erroneously entitled 'Elie et Elisée,' vol. ii. No. 129.
Outline *Le Brun.*

The picture is at Madrid, Royal Museum, No. 87.

Historical, Mythological, and Fancy Compositions and Figures.

Los Borrachos, the Drunkards. Line.

M. Salvador Carmona.

Los Borrachos. Litho. C. L. No. cvi. Madrid. *A. Blanco.*

Los Borrachos. Etch. 1778, Madrid. . . . *F. Goya.*

Los Borrachos. Etch. for the *Annals of the Artists of
Spain*. *H. Adlard.*

Los Borrachos. Wood. In *Art Journal*, Dec. 1852,
p. 363.

Los Borrachos. Wood, from the *Histoire des Peintres de toutes les écoles*, par M. Charles Blanc. 4°. Paris: 1852, No. 68 and 96.

Los Borrachos. Wood. In C. Blanc's *Hist. of Painters*, trans. by P. Berlyn, pt. vii. p. 8.

The picture is at Madrid, Royal Museum, No. 138.

The Forge of Vulcan. Line, Madrid, 1798. *Glairon*.

The Forge of Vulcan. Litho. Madrid, C. L. No. xvii.

T. Jollivet.

The picture is at Madrid, Royal Museum, No. 195.

The Forge of Vulcan. In Reveil and Duchesne; *Musée de Peinture*, vol. xiv., sm. 8vo. Paris, 1833. Outline.
A. R.

The Surrender of Breda, known as *El Cuadro de las Lanzas*, Madrid, C. L. No. LXXIV. . . . *F. De Craene*.

The Surrender of Breda. In Reveil and Duchesne; *Musée de Peinture*, vol. xiv. Outline. . . . *A. R.*

The marquess Spinola receiving the keys of Breda from prince Justin of Nassau.

The picture is at Madrid, Royal Museum, No. 319.

Las Hilanderas, or the Tapestry Weavers. Line, Madrid, 1796. . . . *F. Muntaner*.

Las Hilanderas. In Reveil and Duchesne; *Musée de Peinture*, vol. xiv., sm. 8vo. Paris. 1833. Outline.
A. R.

The picture is at Madrid, Royal Museum, No. 335.

Las Meniñas, or the Maids of Honour. Velazquez painted the portrait of the Infanta Maria Margaret. Line, Madrid, 1799. . . . *P. Andouin*.

Las Meniñas. In Reveil and Duchesne; *Musée de Peinture*, vol. xiv., sm. 8vo. Paris. 1833. Outline. . . *A. R.*

Las Meniñas. Etch., Madrid. *F. Goya*.

The plate of this rare etching was destroyed by the artist, who very justly considered it a failure. One impression is in the collection of Don Valentine Carderera at Madrid; another was in that of the late lord Cowley. They were supposed by their possessors to be the only impressions in existence. A third was purchased by Mr. Morse in London, at a sale of Spanish engravings, at Messrs. Christie & Manson's, March 14th, 1853. A fourth and curious example was seen in May, 1854, by Mr. Morse, in the Royal Gallery of Engravings at Berlin, a double one, *i.e.*, a black impression on one side of the paper, and a red impression on the other. It had been obtained in Spain from the collection of Cean Bermudez.

The picture is at Madrid, Royal Museum, No. 155.

The Family of Velazquez, or, *Des Mahlers Familie*. Line, on a very small scale. *J. Kovatsch*.

The picture is at Vienna, Imp. Gal. Belvedere palace.

Meeting of Artists. Wood. In M. C. Blanc; *Histoire des Peintres*, and in the English translation

Ad. Ligny.

Meeting of Artists. Wood. In *Art Journal*, 1852, p. 364.

Unknown.

The picture is at Paris, Louvre, *Ecoles d'Italie et d'Espagne*, No. 557. It contains thirteen figures, amongst whom Velazquez is supposed to occupy the place to the extreme right of the composition, with Murillo, whose head only is visible, next him.

Mars. Line, Madrid, 1797. *G. R. Le Villain*.

A naked figure, seated, with a helmet on his head, and various pieces of armour on the ground at his feet.

The picture is at Madrid, Royal Museum, No. 63.

Moënipus. Line, Madrid. *M. Esquivel*.

Moenippus. Etch., Madrid, 1778. . . . *F. Goya.*

An old man in a cloak, standing.

The picture is at Madrid, Royal Museum, No. 245.

Esop. Line, Madrid. *M. Esquivel.*

Esop. Etch., Madrid, 1778. *F. Goya.*

The picture is at Madrid, Royal Museum, No. 254.

Goya's original drawing for this etching is in the collection of Mr. Morse, who purchased it at the same sale as the etching of the *Meniñas*.

Barbarossa, the Corsair. Line, Madrid, 1799. *L. Croutelle.*

Barbarossa, the Corsair. Etch. *F. Goya.*

The picture is at Madrid, Royal Museum, No. 127.

El Aguador de Sevilla. The Water Carrier of Sevilla.

Line, Madrid. *Blas Amettler.*

El Aguador de Sevilla. Outline. *E. Lingée*

El Aguador de Sevilla. In the *Art Journal*, Nov. 1852, page 334. Wood.

El Aguador de Sevilla. Wood, from the *Histoire des Peintres*, par Charles Blanc.

El Aguador de Sevilla. Wood, from the *History of Painters*, &c. &c., translated from C. Blanc, London, 1853, part vii. p. 2.

The picture, formerly in the royal palace at Madrid, is now in the collection of the duke of Wellington.



Portraits and Studies.

Philip III. Litho., C. L. No. LXVIII. Madrid. *J. Jollivet.*

Philip III. Etch, 1778, Madrid. . . . *F. Goya.*

In armour, and on a cream or dun-coloured horse.

The picture is at Madrid, Royal Museum, No. 230.

Philip IV. Litho., C. L. No. VII. Madrid. *J. Jollivet.*

Philip IV. Etch., 1778, Madrid. . . . *F. Goya.*

In armour, and on a bay horse.

Madrid, Royal Museum, No. 292.

Philip IV. Line, Florence. In *Galleria Pitti*, par Louis Bardi. . . . *L. Errani.*

Philip IV. Etch. In *Miles Gallery*. 4°. London, 1823.
John Young.

Apparently a sketch of the above picture.

In the possession of Philip John Miles, Esq., Leigh Court, near Bristol, Music Room, No. 56.

Philip IV. on horseback. Line, Florence. *Cosmus Mogalli.*

The picture is at Florence, Grand Duke of Tuscany, Imperial and Royal Gallery, p. 87.

It has been attributed to Rubens, but it is now supposed to be the picture painted as a model for Tacca's bronze statue at Madrid.

Philip IV. Line, Madrid. . . . *I. de Courbes.*

In armour, on horseback, holding a marshal's baton, and pointing to a battle in the background; at top the words PHILIPPUS IIII. HISPANIAR. REX; at bottom—

Imperium sine fine fides asserta parabit,

Assero, et imperium, non mihi, sed fidei.

Philip IV. in his youth. Litho. C. L. No. LV. Madrid.

J. A. Lopez.

Standing in sporting costume, a cap on his head, hands gloved, and in the right hand a fowling-piece; a dog by his side, and a tree behind. Full length.

The picture is at Madrid, Royal Museum, No. 200.

- Philip IV. Line. Madrid, 1638. . *Herman Panneels*.
In armour, study of his head; rich frame, with figures of Religion and Piety supporting a crown; on scrolls above, the words A RELIGIONE MAGNVS; on the base, DON FILIPE IIII. EL GRANDE. From the work of Juan Antonio Tapia y Robles; *Ilustracion del renombre de Grande*. 4°. Madrid: 1638.
- Philip IV. Line. Madrid, 1633. *Pedro Perete, Matriti*.
Bust, order of Golden Fleece round his neck.
- Philip IV. Line. Madrid, 1657. *Pedro de Villafranca*.
Bust, with badge of Golden Fleece; on the frame, PHILIPUS IV. MAGNVS HISPANIARUM REX; above, supported by cherubs, a crown and a shield, on which is a view of the interior of the Pantheon of the Escorial; below, a basement, with a bird's-eye view of the Escorial. For the work of Frº de los Santos; *Descripcion del Escorial*. fol. Madrid: 1657.
- Philip IV. Line. Madrid: 1667. *Pedro de Villafranca*.
Bust, much the same as the above; but smaller in size, and different in its frame and ornaments. Below two crowns interlaced, an olive branch, and a pair of clasped hands, with the inscription, ÆTERNÆ FœDERA PACIS. For the work of L. de Castillo; *Viage del Rey Felipe IV; y desposorio de la Infanta*. 4°. Madrid: 1667.
- Philip IV. Litho. Madrid. . . . *Francisco Garzoli*.
Bust, in black, with white collar; life size.
The picture is at Madrid, Royal Museum.
- Cardinal Infant Don Ferdinand of Austria. Litho. C. L.
No. XLV. Madrid. . . . *Juan Antonio Lopez*.
- Cardinal Infant Don Ferdinand of Austria. Etch. Madrid,
1778. *F. Goya*.

Cardinal Infant Don Ferdinand of Austria, called by mistake
Infant Don Carlos Balthazar. Wood. *Art Journal*, 1852,
page 335.

Cardinal Infant Don Ferdinand of Austria. Wood. In
Histoire des Peintres, par C. Blanc.

Cardinal Infant Don Ferdinand of Austria. Wood. In
C. Blanc's *History of Painters*, translated by P. Berlyn.
The prince is in a sporting dress, with a fowling piece
in his hand and a dog by his side. The picture is
at Madrid, Royal Museum, No. 278.

Infant Don Balthazar Carlos, Prince of Asturias, on his
pony. Litho. C. L. No. 1. Madrid. . *J. Jollivet*.

Infant Don Balthazar Carlos. Mezzotint in 1774.

R. Earlom.

Infant Don Balthazar Carlos. Etch. in 1778. *F. Goya*

Infant Don Balthazar Carlos. Wood, in *Art Journal*, 1852,
page 362.

Infant Don Balthazar Carlos. Wood, in *Histoire des Peintres*,
par C. Blanc.

The picture from which the above are taken is at
Madrid, Royal Museum, No. 332, and there is a small
repetition of it at Dulwich College.

Infant Don Balthazar Carlos, on horseback, and attended
by count-duke of Olivares. Etch. in *Grosvenor Gallery*,
Dining Room, 142. . . . *John Young*.

The picture is in the collection of the marquis of
Westminster.

Infant Don Balthazar Carlos. On a piebald horse. Etch.
Unknown.

A tower and a number of figures in the background.

Infant Don Balthazar Carlos. Litho. C. L. No. LI. Madrid.
A. Blanco.

In a shooting dress, with a dog.

The picture is at Madrid, Royal Museum, No. 270.

- Infant Don Balthazar Carlos. Litho. Madrid, C. L. No. LXXV.
J. A. Lopez.
 In a dress richly embroidered with gold, and holding a
 carbine in his right hand.
 The picture is at Madrid, Royal Museum, No. 308.
- Infant Don Balthazar Carlos; with gun; full length. M.
 Le Brun; *Choix des Tableaux fait en Espagne*; 2 vol.,
 8vo. Paris, 1809, vol. ii. No. 131. Outline. *Le Brun.*
- Infant Don Balthazar Carlos. Outline. . . . *Lange.*
 Standing in armour, holding a baton in his right hand.
 From *Les Principaux Tableaux du Musée Royal à la*
Haye, 1826, No. 97.
- The Spanish Prince, (Don Balthazar Carlos.) Wood, from
Art Journal, 1852, page 361.
- L'Infant, (Don Balthazar Carlos.) Wood, from *Histoire des*
Peintres, par Charles Blanc. . . . *J. Gauchard.*
 Dressed in petticoats as a child, left hand resting on a
 sword, right hand holding a walking-stick.
- Infant Don Balthazar Carlos. Line. . . *Juan de Noort.*
 Oval bust, in armour; in a rich frame surmounted by
 a crown. From Christoval de Benavente y Bena-
 vides: *Advertencias para Reyes principes y Em-*
baxadores. 4°. Madrid, 1643. A book dedicated
 to the prince.
- Pope Innocent X. Line. London, 1820. . . *J. Fittler.*
- Pope Innocent X., a small unfinished etching. *C. Warren.*
- Pope Innocent X. In Houghton Gallery. Mezzotint.
 London, 1774. . . . *Val. Green.*
 The picture is in the Imperial Gallery, St. Petersburg.
- Pope Innocent X. Bust within an oval. M. Le Brun;
Choix des Tableaux fait en Espagne; 2 vol. 8vo. Paris,
 1809; vol. ii. No. 132. Outline . . . *Le Brun.*
- A Cardinal. Bust, within an oval. Le Brun; *Choix*
des Tableaux fait en Espagne; vol. ii. No. 133. Outline.
Le Brun.

Don Gaspar de Guzman, count-duke of Olivares, on horseback. Litho. C. L. No. iv. Madrid. . *J. Jollivet.*

Count-duke of Olivares. Etch. in 1778, Madrid. *F. Goya.*

The picture is at Madrid, Royal Museum, No. 177.

Count-duke of Olivares; head. Etch., ascribed to *Velazquez.*

This rare and curious etching is at Berlin, in the royal collection of prints, where Mr. Morse saw it. He was told by the director that it was brought from Madrid, by M. de Werter, who obtained it from the collection of Cean Bermudez, who has not, however, mentioned it in his writings on Velazquez.

Count-duke of Olivares. Bust. Madrid, 1638. Line.

Herman Panneels.

The dress is black, with a part of a large cross of Calatrava on the breast; above the rich scroll frame garnished with olive-boughs, a scroll inscribed, SICVT OLIVA FRVCTIFERA, Psalm 51. On a piece of drapery attached to bottom of frame, *Ex archetypo Velazquez, Herman Panneels, ft. Matriti,* 1638. This very fine portrait, the best print of Olivares existing, was executed for the work of J. A. Tapia y Robles, *Ilustracion del renombre de Grande.* 4°. Madrid, 1638.

Count-duke of Olivares. Wood. In *Illustrated London News*, May 21, 1852.

Standing in a black dress, with the green cross of Calatrava on his breast, and in his right hand, which rests on a table, a long riding switch.

Count-duke of Olivares. Large. Line. . *P. Pontius.*

Oval bust, with ornaments by Rubens.

Count-duke of Olivares; a small copy of above. Line.

Cor. Galle, jun.

Man; standing with a staff in his hand, and an iron key on his breast; on the ground some arms and balls; in the distance a blazing ship. Line. 1799. , *Fosseyeux.*

- Man. The same. Etch. *F. Goya.*
One of the rarest of Goya's etchings.
- Man. The same. Outline. *E. Lingée.*
The picture is at Madrid, Royal Museum, No. 117.
- Man in armour; full length. *M. Le Brun; Choix des Tableaux fait en Espagne; 2 vol. 8vo. Paris, 1809, vol. ii. No. 130; absurdly called 'perhaps a portrait of Cromwell.' Outline. Le Brun.*
- Velazquez. Line. From *Los Ilustres Españoles. fol. Madrid, 1791. Blas Amettiler.*
- Velazquez. Line. For *Annals of Artists of Spain.*
H. Adlard.
This print was copied from the last. The picture probably existed in Spain at end of last century; but its present place has not been ascertained.
- Velazquez. Outline. *John Bromley.*
From Mrs. O'Neil's *Dictionary of Spanish Painters.*
- Velazquez. Outline. *Lasinio Figlio.*
- Velazquez. Litho. *C. Nanteuil.*
Plate 7, from *Cours Élémentaire de Dessin, par A. Etex.*
- Velazquez. Litho. bust. *Mauvaise.*
- Velazquez. Rome. Line. *Francisco Cecchini.*
- Velazquez. French wood, bust. *(Unknown.)*
The picture is at Florence in the Imperial and Royal Gallery degli Uffizi, in the *Sala de' Pittori*. It is three-quarters length; and the painter's right hand rests on his hip, while the left is cut off by the frame. Except as regards the hands, it is nearly the same as that engraved in *Los Españoles Ilustres*; in which Velazquez holds in his right hand a brush, and his left a palette.
- Velazquez. Bust. Line. *Girolamo Rossi.*
- Velazquez. Etch. Rome, 1790. *Denon.*
- Velazquez. Wood. From *L'Artiste. De Ghouy.*
- Velazquez. In D'Argenville; *Vie des Peintres; 1 vol., 8vo. Paris, 1762; ii. facing p. 241.*

Velazquez. Outline. . . . *Lasinio Figlio.*

The picture is at Florence, also in the *Sala de' Pittori* of the palace degli Uffizi. It is bust size, and appears to have been painted when Velazquez was older; it also differs from the other in the head being covered with a small skull-cap.

Velazquez. Rome. Small, Line. *Francesco Cecchini.*
From a picture not known.

Velazquez. Oval bust. Line. . . . *Aug. Esteve.*
Apparently taken from the portrait of Velazquez in *Las Meniñas.*

Velazquez. Wood. On title-page of this work. *Nichol.*
From a miniature in my possession, at Keir.

Young Man. Bust, and full face. Line. Paris, 1846.
Pannier.

Young Man. Line. Paris. . . . *A. Masson.*

Young Man, from *L'Artiste.* . . . *Unknown.*

Young Man. Line. . . . *Unknown.*

Young Man. Wood, from *Art Journal*, 1852, p. 333.

Young Man. Head. Life-size. Litho. . *Malezieux.*

Young Man. Wood, from C. Blanc's *Hist. des Peintres.*
J. Fagnion.

The picture from which the above were taken was bought at Seville by Mr. J. F. Lewis, the eminent painter, and sold by him to Baron Taylor, by whom it was transferred to the Louvre, Gal. Esp. No. 300, where it was erroneously called the portrait of Velazquez, a mistake which the numerous engravings will perpetuate. It was sold in London in 1853, with the rest of the Spanish collection of the ex-king Louis Philippe.

Man. Head, in a fur cap. Etch., in *Grosvenor Gallery.*
John Young.

Erroneously supposed to be Velazquez himself.

Drawing-room, No. 33.

Man. Half-length. Line. Milan, 1826. *L. Gruner.*

- Young Man. Head, unknown, Litho. Life-size. *Unknown.*
- Man's Head, face somewhat turned away. London, 1773.
Mezzotint. *Val. Green.*
- Man in an Oval. Litho. Germany. , *J. A. Mayr.*
Long hair, black dress, square collar standing out
horizontal,—one hand seen, and hilt of his sword.
- Man, in an oval. Etch. outline. . . . *N. Muxel.*
Unknown, though erroneously supposed to be Velazquez.
The picture is in the possession of the duke of Leuch-
tenberg, No. 97.
- Man; lettered *Ignoto* No. 1; in *Galleria Pitti*, par Louis
Bardi. Line. *Guadagnini.*
- Man, in a cloak, three-quarters length; lettered *Ignoto*,
No. 2; in *Galleria Pitti*. . . . *Della Bruna.*
- Man. Bust, within an oval. Litho. in chalk.
Lorenz Quaglio.
In armour, plumed and jewelled cap, supposed, but
erroneously, to be Tilly.
The picture is at the Royal Gallery of Munich.
- Francisco de Quevedo y Villegas. Line.
Salvador Carmona.
- Francisco de Quevedo y Villegas. In *Los Ilustres Españoles*.
Brandi.
- Francisco de Quevedo y Villegas. Bust within oval; with
lyre, mask, book, &c., beneath. In *Parnaso Espanol*, 9
vols. small 8vo. Madrid, 1768-78, iv., p. 186
Manuel Salvador Carmona.
- Luis de Gongora y Argote. Bust within oval; with lyre,
pipes, mask, &c., beneath. In *Parnaso Espanol*, vii.,
p. 171. Line. . . . *Manuel Salvador Carmona.*
- Luis de Gongora y Argote. In *Los Ilustres Españoles*. Line.
Blas Amettler, under the direction of *M. Salvador Car-*
mona.
- Juan de Pareja. Modèle de Velazquez. Oval bust. Litho.
Paris. *Gabriel Rolin.*
- Male Dwarf. Line, Madrid, 1792. . . *F. Muntaner.*

Male Dwarf. Etched in 1778, Madrid. . . . *F. Goya.*
Sitting on the ground, turning over the leaves of a book.

The picture is at Madrid, Royal Museum, No. 246.

Male Dwarf. Line, Madrid, 1798. . . . *F. Ribera.*

Male Dwarf. Etched, Madrid, 1778. . . . *F. Goya.*

Male Dwarf. Wood, from *Art Journal*, 1852, p. 333.

Male Dwarf. Wood. In C. Blanc's *Hist. des Peintres.*
Unknown.

With a beard ; in a red dress ; seated on the ground.

The picture is at Madrid, Royal Museum, No. 255.

Male Dwarf with mastiff. Line, Madrid. . . . *Unknown.*

The picture is at Madrid, Royal Museum, No. 279.

Boy of Villecas. Line, Madrid, 1792. . . . *Bart. Vazquez.*

Boy of Villecas. Etch. in 1778, Madrid. . . . *F. Goya.*

Boy of Villecas. Wood, for the *Annals of Spain.*

A child sitting on the ground.

The picture is at Madrid, Royal Museum, No. 284.

Bobo de Coria. Idiot of Coria. Line. Madrid, 1797.

L. Croutelle.

A laughing idiot ; seated on the ground, with his hands clasped on one of his knees, at his side two gourds and a drinking-cup.

The picture is at Madrid, Royal Museum, No. 291.

Doña Margarita of Austria, queen of Philip III., on a piebald horse. Etch. Madrid, 1778 *F. Goya.*

The picture is at Madrid, Royal Museum, No. 234.

Doña Isabel of Bourbon, first queen of Philip IV., on a white horse. Etch. Madrid, 1778. . . . *F. Goya.*

The picture is at Madrid, Royal Museum, No. 303.

Doña Margarita Teresia Augusta Hispaniar. et Indiar. Regis Filia. Line. *Unknown.*

Three-quarters length, standing ; left hand resting on table, on which is a crown.

- Margarita Romanorum Imperatrix, nata regia Hispaniarum
 Infans. Half-length. Line. . *Bartholomé Kilian.*
 Infanta Margarita Theresa. Line. *Galerie Historique de*
Versailles, 2371 *Conquy.*
 Infanta Margarita Theresa. Mezzotint. . *Unknown.*
 Doña Juana Pacheco. Litho. C. L. No. LXVI. Madrid.

Henrique Blanco.

Wife of Velazquez; her face seen in profile, with
 black ribbons hanging from her head behind; and
 holding in her left hand a book or portfolio.

The picture is at Madrid, Royal Museum, No. 230.

- Lady with fan. Line. In the *Galerie Aguado*, par C.
 Gavard; fol.; Paris, 1839. *Leroux.*

- Lady with fan. Outline. In *La Galerie de Lucien Buona-*
parte. Stanza 4, No. 36. 4°. London, 1812. *Pistrucci.*

The picture, or a duplicate of it, is now in the collection
 of the duke of Devonshire.

Landscapes, Architectural and Hunting Pieces.

- Arch of Titus at Rome. Litho., C. L. No. xci. Madrid.

Asselineau.

The picture is at Madrid, Royal Museum, No. 118.

- Fountain of Tritons, in garden at Aranjuez. Litho., C. L.
 No. LXXXI. Madrid. *P. de Leopol.*

- Fountain of Tritons. Woodcut in *Annals of Artists of Spain.*

The picture is at Madrid, Royal Museum, No. 145.

- Avenue of the Queen at Aranjuez. Litho., C. L. No. cxv.
 Madrid. *P. de Leopol.*

The picture is at Madrid, Royal Museum, No. 540.

Doubtful and Spurious Prints.

Holy Family. Litho. in crayons. Tiré du Cabinet de
M. Denon. *Villain.*

Count Gondomar. Line *R. Cooper.*

Standing in a black dress, his hat on, a large chest
close beside him.

The picture was formerly in the collection of the duke
of Buckingham, at Stowe, whence it passed to that of
John Henry Gurney, Esq., M.P. at Catton, near
Norwich. When it was afterwards cleaned, at the
left hand corner of the picture, a large spotted dog
appeared, lying down; and on the pillar behind, the
following inscription became visible:

Da la vida

Osar morir.

On the pillar to the right of the picture at the top
was, fecit 1621; below was

Osar Morir

Da la vida.

In the Stowe catalogue the picture was ascribed to
Velazquez, but the date is conclusive against its
being his work, which it does not resemble in style.

Ferdinand II., Grand duke of Tuscany, and his wife, Vit-
toria della Rovere. Line. *Starling.*

Ferdinand II., Grand duke of Tuscany, and his duchess
Vittoria della Rovere. *W. Holl.*

Certainly not by Velazquez, though possibly a copy of
a picture by him when at Florence.

The picture is in the National Gallery, London.

Philip IV. Line. *Moncornet.*

Oval bust, surrounded with emblems; order of the
Golden Fleece round his neck.

Don Balthazar Carlos. Line, Brussels, 1642. *C. Galle.*

A sort of monumental slab, with a long inscription, beginning 'POSTERITATE SACRUM,' to him, himself standing in the left corner, with a gun in right hand and hunters and boars in foreground.

Don John of Austria. Bust within oval; with a cornucopia on each side above, and winged lions below.

Unknown.

This prince was the second Don John of Austria known in history, and the natural son of Philip IV. In this print he is in armour; with very long hair hanging over a lace collar. Inscription on base, JOANNES AUSTRIACUS PHILIPPI IV. REGIS CATHOLICI FILIUS, &c.

Don John of Austria. From the *Galerie Hist. de Versailles*, No. 2285.

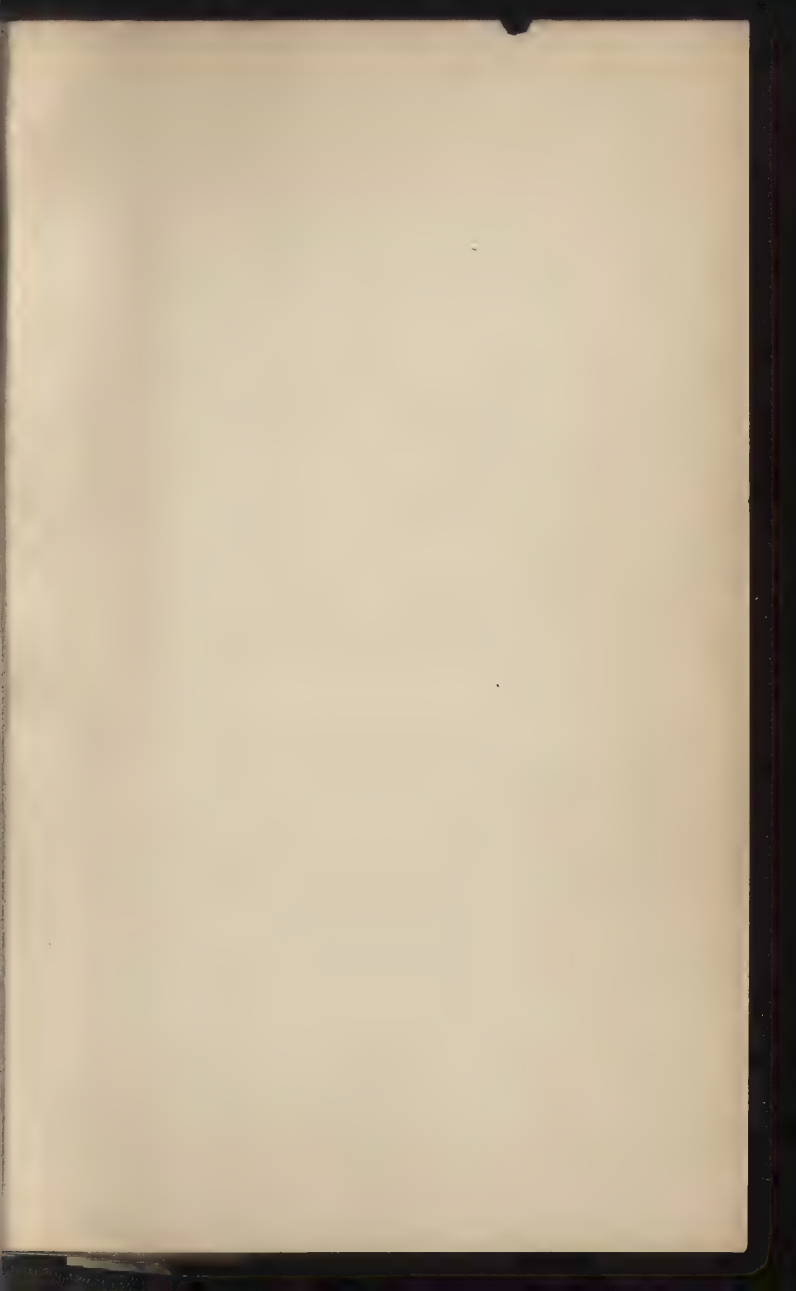
In armour; three-quarters length.

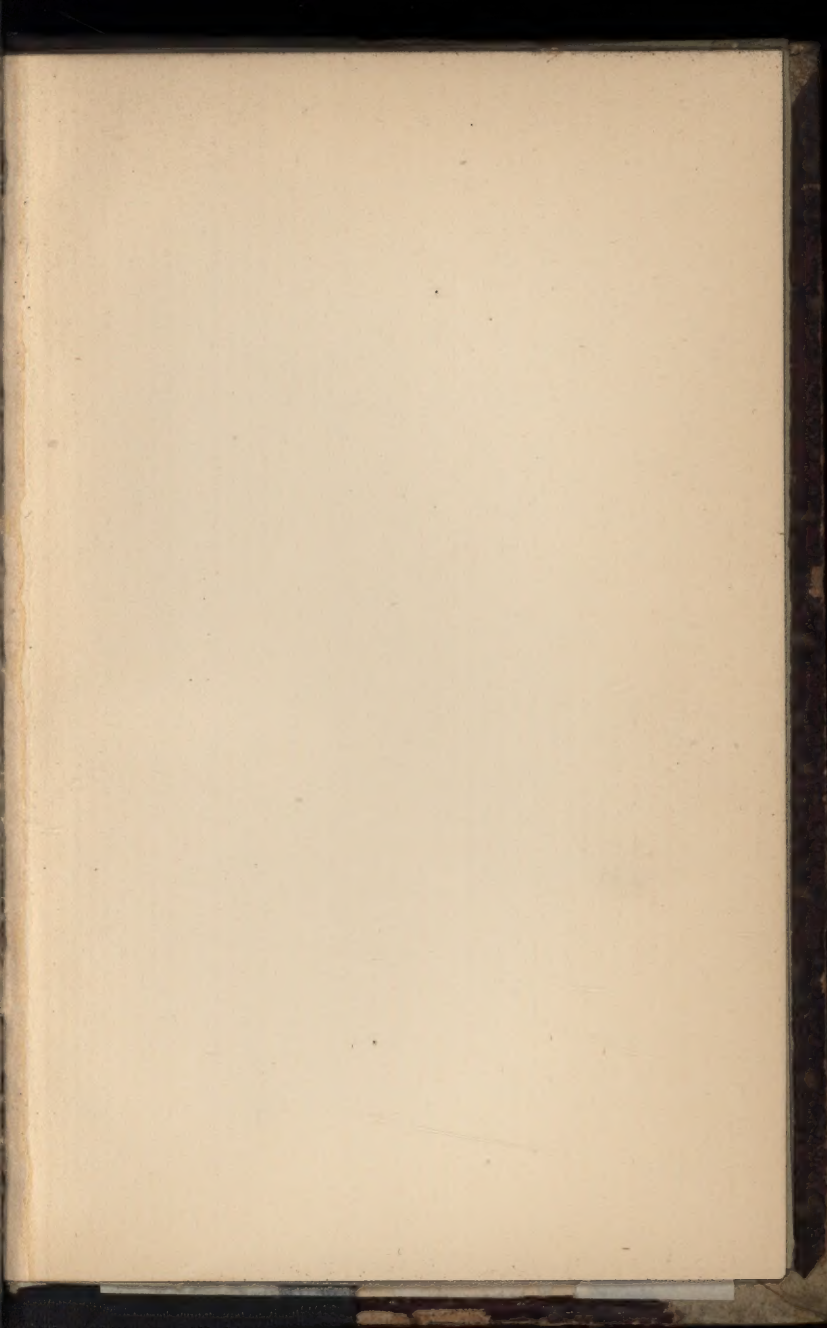
Duke of Segovia. Line.

On horseback, with a baton in his hand, apparently directing a siege.

Lady with hawk and boy. In Mrs. O'Neil's *Dictionary of Spanish Painters*. Outline. . . *Simmons.*

THE END.





85- B356

GETTY CENTER LIBRARY



3 3125 00774 9258

